201A

GHOSTBUSTERS III

REVISION DATE: 2/11/08

OPENING CINEMATIC (NON-GAMEPLAY)

GHOSTBUSTERS

SIERRA LOGO MOVIE

TRI LOGO MOVIE

SONY COMPUTER ENTERTAINMENT LOGO MOVIE

SFX(Music) Ñ Start GB SOUND-TRACK over BLACK.

FADE IN:

FMV: CUT SCENE 0 - GHOSTBUSTERS GRABBER

INSERT - 1991 COLUMBIA PICTURES LOGO MOVIE

CUT TO:

THE GHOSTBUSTERS in full-gear, standing in front of the FIREHOUSE, with the ECTO-1, lights FLASHING in the BG.

RAY

Are you troubled by strange noises in the night?

EGON

Do you ever experience feelings of dread in your basement or attic?

PETER

Have you or your family actually seen a spook, specter or ghost?

RAY

If the answer is yes, then don't wait another minute.

PULL BACK to reveal that the commercial is on screen on a BANK of MONITORS at a GUARD STATION.

INT. MUSEUM OF NATURAL HISTORY - GUARD STATION - NIGHT

DANNY, a SECURITY GUARD, sits with his feet propped up, watching the Ghostbusters commercial.

PAN the other MONITORS as the commercial concludes.

PETER (O.S.)
Just pick up the phone and call the professionals.

EGON (O.S.)
Call the...

RAY / EGON / PETER (O.S.)
Ghostbusters.

On the last monitor, a GLOWING WHITE FORM floats, ghost-like, down one of the hallways.

ON THE MONITORS

The form is FEMALE and very shapely. As she moves through the museum, she passes from one monitor to the other.

EGON (O.S.)
Serving all your supernatural elimination needs twenty-four hours a day.

RAY / EGON / PETER (O.S.)
Ghostbusters. We're ready to believe you!

PETER (O.S.)
Franchises available soon... call for details.

THE GHOSTLY BEING

...turns a corner and appears on another monitor, moving closer and closer, until she is almost FILLING THE FRAME.

DANNY finally sees the image and JUMPS in his seat as the batch of monitors SHORTS OUT. Grabs his radio.

DANNY
(panicked, into radio)
Harold. Hey man...you near the East Wing?

HAROLD (O.S.)
Yep.

DANNY
(scared)

B-b-by the new Gozer Exhibit?

HAROLD (O.S.)

Yeah. Why?

DANNY

There's something headed your way!

CUT TO:

INT. MUSEUM OF NATURAL HISTORY Ñ HALLWAY - CONTINUOUS

Harold, the other Security Guard, walks confidently down the hall, tapping on things with his flashlight.

HAROLD

If you're dressed up as Attila the Hun again, I'm gonna smack you.

Suddenly, a MYSTERIOUS SOUND bellows up ahead. He whips his flashlight around and shines it TOWARD CAMERA.

HAROLD (CONT'D)

(into radio)

Wait... I hear something. I'm gonna take a look.

Another noise. Cautiously, Harold moves to investigate.

DANNY (O.S.)

(radio)

Wanna hear something really creepy ...I was reading about Shandor ...the guy who donated most of the Gozer stuff. He was into the occult ...the supernatural...weird dude.

Harold rounds the corner to reveal a LARGE BANNER that reads: "THE ANCIENT WORLD OF GOZER - PROUDLY PRESENTED BY THE SHANDOR FOUNDATION"

He moves cautiously forward, then suddenly turns and JUMPS.

HAROLD

Ahhh!

Harold catches himself as he shines his flashlight on a very evil-looking SUMERIAN STATUE.

HAROLD (CONT'D)

Um, why don't we talk about it some other time. *Any* other time.

He freezes as RUSHING FOOTSTEPS come towards him. He's paralyzed and begins shaking. He lets out a small squeal.

HAROLD (CONT'D)

Aw jeez...

...as...

A WOMAN

...runs towards and past, bumping Harold as she goes. She's not a ghost, but in fact a scholar of ancient architecture named ILYSSA. (We should see enough of her that we recognize her later).

HAROLD (CONT'D)

Hey, you can't be in here! Stop!

He chases after the woman, but suddenly STOPS, sensing something behind him. He turns, we push in as his eyes grow WIDE at some unseen horror.

HAROLD (CONT'D)

(screams)

Ahhhhhhh!

A BLAST OF BLUE ENERGY knocks him flat, whizzing past him and through the wall.

EXT. MUSEUM OF NATURAL HISTORY - CONTINUOUS

The WAVE of BLUE ENERGY PULSES from the museum, radiating outward, engulfing the city of New York.

SMASH CUT TO:

GHOSTBUSTERS LOGO AND NEW THEME

DISSOLVE TO:

[LEVEL LOAD:
FIREHOUSE 1]

FIREHOUSE 1

CUT SCENE 1A - INTRO THE RECRUIT

EXT. GHOSTBUSTERS FIREHOUSE H.Q. - NIGHT

We OPEN on a WIDE SHOT of the FIREHOUSE. The moon hangs over Ghostbuster H.Q. Clouds drift by as we hear a PHONE RING, then a familiar voice.

JANINE (O.S.)
(bored)
Ghostbustas. Is your haunting an apparition, poltergeist, phantasm, wraith, banshee, demon, specter, tortured soul or...
(a beat)
What? No, we do not summon dead family members then catch them so you can ask them the combination to the safe...
(a beat)
Yeah, well, same to you, pal.

DISSOLVE TO:

INT. THE FIREHOUSE Ñ NIGHT

The CAMERA, moving GHOST-LIKE, pushes into the Firehouse, past...

SLIMER IN A TANK

..looking like a pet fish. The camera stops when it reaches Janine sitting at her desk, working on her nails. Suddenly, she looks up, as if she felt the CAMERA'S PRESENCE.

JANINE (CONT'D)
(absently)
Another exciting night, huh?

She looks at THE RECRUIT (the PLAYER), who is sitting at her desk. Janine begins to ask him questions (which correspond with the options for the PLAYER).

GO TO PLAYER OPTIONS:

CUT SCENE 1B - INTRO THE RECRUIT

INT. THE FIREHOUSE - LATER

The PLAYER moves away from Janine.

JANINE
Oh, and you get refrigerator privileges, but listen: if you didn't put it there, you *don't* want to eat it. Especially if it looks like cottage cheese.

In the LAB AREA, we see RAY and EGON busy conducting research on one another with a contraption made from a SPAGHETTI STRAINER connected to an elaborate series of wires and electrodes.

EGON
This might be a little dangerous.

RAY
Great. Danger is our life.

Egon puts the strainer on Ray's head. Peter enters.

EGON
(regarding device)
We'll start at fifty-percent capacity. That should keep any burning or tissue damage to a minimum.

PETER
Hey!,If you're gonna burn any tissue, do it to the new kid. You can't use Ray. Our mortgage is in his name.

Ray looks like a disappointed child.

RAY
(nodding)
I *guess* he's right. What's your name again, kid?

A UI interface comes up on screen, prompting the player to enter his name. When the Player begins to input, Peter speaks, and the interface quickly disappears.

PETER
No names, Ray. I don't want to get too attached to the kid. You know, just in case. You remember what happened to the last guy. Ouch.

THE RECRUIT

...sits down and the CALIBRATION SEQUENCE BEGINS.

EGON
You may feel a little tingle.

GO TO
CALIBRATION
SEQUENCE:

CALIBRATION SEQUENCE

...and then...

WEAPON INTRODUCTION:

-Blast stream

-Capture Beam

Following in-game V.O. should be played during weapon selection/training:

PETER (V.O.)
Hey, how come this Mump gets all the new stuff?

EGON (V.O.)
He's our new Experimental Equipment Technician.

PETER (V.O.)
And a cool title too?

RAY (V.O.)
It means he gets to carry around a bunch of untested, extremely dangerous hardware that if not handled correctly could blow him somewhere into New Jersey.

PETER (V.O.)
Oh, *this* is the guy that lugs around our very dangerous prototype hardware that could potentially blow us into New Jersey? Thanks! Keep the title, Kid. It'll work hard for you.

CUT SCENE 2 - THE FIRST MISSION BEGINS

INT. THE FIREHOUSE - LATER

Ray and Egon look at each other.

RAY
He's tuned and ready to go.

EGON
(to the PLAYER)
Good. We've perfected an extensive and rigorous training regimen that will teach you all your equipment's basic functions...

RAY
(to the PLAYER)
It takes some time to achieve Master Throw Skill, but it's definitely worth the effort.

WHOOSH. The same pulse that hit the museum slowly rolls through the Firehouse, a ripple that undulates as it passes by. Then it is gone.

EGON
Was that us?

RAY
I don't think so.

PETER
Ray?

RAY
Had to be some sort of Psi energy pulse. Substantial.
(recovering)
A significant collected and centralized necromantic convulsion level seven or more.

Egon looks at some measuring instrument.

EGON
(urgently)
Agreed. We need EMF measurement checks now!

On Slimer's "tank", we see that the pulse has done damage. There is a CRACK. No one else notices, but Slimer is freaked. He rattles back and forth against the tank with his natural squash and stretch, cracking it more.

JANINE

I know the answer, but I'm gonna ask anyway... is a Level-Seven whatever very bad?

EGON

On a scale of 1 to ten--

PETER

(finishing)

--it's a seven. Right?

RAY

(to Janine)

Let's just say we're about to get real busy.

PETER

And that's not the good kind of 'getting busy.' Is it, Ray?

CRASH! Slimer's tank-front explodes in shards and SLIMER ESCAPES, racing from the Firehouse.

RAY

Look out. Slimer's escaped again!

PETER

(unconcerned)

No, wait...come back.

RAY

All hands on deck. Slimer's ECG.

Egon and Ray rush to ECTO-1. P.A. EMERGENCY V.O. - "ONE CLASS FIVE FRV ESCAPED CONTAINMENT GRID. CLASS FIVE ECG."

EGON

Where to Ray?

RAY

The Sedgewick Hotel. It's the first place that lil' spud will go.

EGON

Right. Back to its initial manifestation point.

RAY

(shrugs)

They've got a real good buffet.

PETER

It is a good one. Janine, when Winston gets back from the opera, extend an invitation to join us for supper at the Sedgewick.

(then to the PLAYER)

Hey you! You're up, Buddy! Training's on the job tonight. Try not to destroy too many Manhattan landmarks...

(an afterthought)

...that's our job.

CUT TO:

EXT. THE FIREHOUSE Ñ NIGHT - CONTINUOUS

The Ecto-1 blasts out of the front of the Firehouse, LIGHTS FLASHING and SIREN BLARING.

The Ecto-1 zooms into the New York night.

(NOTE: In the Firehouse the painting of VIGO THE CARPATHIAN from Ghostbusters 2 hangs. When the player walks past the painting, Vigo will spew venom. See separate script for Vigo's lines.)

DISSOLVE TO:

[LEVEL LOAD:
HOTEL 1]

HOTEL SEDGEWICK 1

PART ONE: MAKING AN ENTRANCE

LOBBY

The lobby is full of people busy going about their business. Employees and guests walk this way and that.

CUT SCENE 3 - SEDGEWICK ESTABLISHING (NORMAL GAMEPLAY)

INT. HOTEL SEDGEWICK - LATER

The Ghostbusters (RAY, PETER, EGON and the PLAYER) step into the lobby of Sedgewick, still focused on each other.

Hotel GUESTS react to the Ghostbusters. PETER makes eye contact with some of them.

PETER

Nothing to worry about, folks. There's absolutely no need to panic ... we are highly trained professionals.

A MANAGER rushes up to them.

PETER (CONT'D)

(to Player)

Stand behind me. Try to look highly trained.

MANAGER

That disgusting green blob is up on the 12th floor again, wreaking havoc! I demand a refund right now!

PETER

(professionally)

Sir, if you check the fine print on our invoice.

RAY

Invoices.

PETER

Right, invoices...you'll see that your warranty on re-haunting expired some time ago. You should've maintained that extended service agreement.

PETER leads the way across the lobby towards the elevator. Egon has his PKE meter out, taking readings.

EGON

I'm getting some interesting PKE spikes here. Disturbances don't seem to be exclusive to the 12th floor. I'd like the chance to look around the building a little more.

RAY

Good. Dig up what you can. The little greenie shouldn't cause us too much trouble.

Egon walks off across the lobby, looking around with his PKE Meter out.

CUT SCENE 4 - ILYSSA INTRODUCED (NORMAL GAMEPLAY)

PETER, RAY and the PLAYER move toward the Elevators as suddenly, ILYSSA (the woman from the museum), steps out.

PETER
Well, hello. You're perfectly safe now, Miss.
The Ghostbusters are here.

Still somewhat dazed and harried by her recent weird experiences, ILYSSA can still deflect jerks on autopilot. She walks right past PETER.

ILYSSA
Back off, loser. Never gonna happen.

She quickly walks away.

PETER
Do you see how they just flock to me? I hate to
reject all the advances, but I am a work first
guy.

Peter and Ray step into the waiting elevator.

If the PLAYER hasn't entered the elevator:

RAY
By the way, Cadet, we get paid by the job, not
by the hour. Let's go.

ON THE ELEVATOR

RAY (CONT'D)
Alright ace, get ready.

The elevator door opens.

If the player tries to fire his weapon before his pack has been powered up:

PETER
Shooting a little early...but you're probably
used to that.

RAY
You'll get your shot, Champ. Just a little
patience while you're accelerator pollers down.

PART TWO: MEET SLIMER ON THE 12TH FLOOR

THE 12TH
FLOOR

As the PLAYER steps out, he hears his pack turn on.

PETER
Dr. Stantz, if you'd do the honors?

RAY
Proud to, Dr. Venkman.

Their Proton packs activate with distinctive hums.

As the PLAYER steps out, he hears his own pack turn on.

PETER
(to Player)
Part of our new contract with the city: proton packs remain off in heavily populated public areas.

RAY
And in close quarters. It minimizes the city's liabilities and satisfies the restraining order the maid here had put on us.

PETER
We didn't even graze her...you shoot a proton stream of highly charged particles at someone and they get all sue-happy.

There is a loud NOISE from around the corner and a figure bolts into the hallway.

PETER (CONT'D)
It's him!

Peter FIRES at the figure for a moment before he realizes it is only an innocent hotel guest. The terrified man ducks, covering his head with his arms.

GUEST
You lunatics!

The guest goes running down the hallway, around a corner and disappears.

RAY
Sorry! Our mistake!

PETER

Oh great, another plaintiff. Did look kind of undead though. We may win that one.

Ray looks at him disapprovingly.

PETER (CONT'D)

Aw, come on, Ray. *I'm* the one that gets a face full of slime every time our little green friend escapes. I really think he hates me.

ENCOUNTER 1: SLIMER INTRO

The Ghostbusters creep down the hall. They hear a munching and burping sound and turn a corner to find Slimer facing away from them, stuffing his face from a room service cart.

RAY

(whispering)

Alright...showtime! We wear him out, *then* we capture him. That's what your proton beam is for.

PETER

Tear him up, Slick. That greedy slug has your name all over it.

If the PLAYER walks too close to Slimer, the ghost stops eating, flies around, faces the PLAYER and attacks.

RAY

Full release! Now, Cadet!

When the PLAYER shoots Slimer, the ghost will roar and flee down the hall, crashing through a wall.

RAY (CONT'D)

You've got him on the run! C'mon, let's go! Peter!

PETER

Nah, I've seen this one already. I know how it ends. You two have fun though. I'll be covering the elevators and escorting any ladies safely to their rooms.

Peter walks back to the elevators to stand guard. Ray runs ahead.

If Player hangs around with Peter.

PETER (CONT'D)
I understand the attraction, believe me. But you're missing a great time with Ol' Doc Stantz down there.

ALT Line:

PETER (CONT'D)
Stop staring at me. You're creepier than that ghost. Go down with Ray.

ENCOUNTER 2: PKE TUTORIAL

Ray runs down the hall to a point and begins patrolling a section of hallway, waiting for the PLAYER to arrive. When the PLAYER gets within a certain distance, Ray's PKE Meter begins to chirp.

RAY
(stage whisper)
I've got a solid signal! Get over here and look at your PKE Meter!

When the PLAYER gets close to Ray, the PKE Meter gets enabled and automatically equipped. There is a signal leading the PLAYER forward.

RAY (CONT'D)
Alright. Dig it. Your PKE meter is the cornerstone of any supernatural investigation. Works like a divining rod: point it at psychokinetic energy, it measures electro-magnetic fluctuations and heats up. Point it away, it goes cold. Hot is better. Just follow the signal to your target. Your paragoggles are linked to autofunction whenever you use your PKE. Cool, isn't it? Egon's a genius.

On-screen **text** instructions appear for any other PKE Meter information the PLAYER needs.

RAY (CONT'D)
And...this signal looks just like your elusive little targeted entity.

The PLAYER follows the PKE source down the hall. Eventually, it leads them to a vending machine. The machine and area around it are covered in ectoplasm.

RAY (CONT'D)

Whew? Whoa! He's definitely been here. Looks like he cleaned out all the snacks. Keep looking. Follow the hardening trail of ecto-plasm.

ENCOUNTER 3: TEAMMATE REVIVE TUTORIAL

After a few moments...

PETER (O.S.)

(radio)

Ahhh! Help!

RAY

(into radio)

Peter, come in! You okay?

The HUD indicator blinks to show that PETER is incapacitated.

RAY (CONT'D)

Uh-oh. Man down! We've got a man down! Go, go, go!

Ray runs down the hall, back to the elevators to aid PETER. When he gets there, he kneels beside him and waits for the PLAYER to arrive. When the PLAYER gets in range, he sees Peter lying in a mess of slime on the floor.

PETER

(nauseated)

How did this even happen? I was covering the elevators...

RAY

He's been slimed...again. Hustle over here and help him up, will ya?

The PLAYER revives Peter, who stands and wobbles around.

PETER

That mutant stromboli snuck up on me! Ugh, functified *again*...

RAY

(to Player)

When one of us goes down, we always help each other out. It's all about teamwork.

PETER

Oh, no, my friend. That was back in the pre-sliming. Right now, its all about payback!

PLAYER hears Peter's pack start up again.

EGON (O.S.)

(on radio)

You guys need to get down here immediately. Our live-in science experiment is tearing apart the lobby, and he's not alone.

RAY

More ghosts? But...we gave this hotel a clean bill of health five years ago.

EGON

New people die everyday

RAY

Call the elevator, Junior.

If Player doesn't call the elevator.

PETER

I'm not taking the stairs...today's not my cardio day.

When the PLAYER hits the elevator button, you hear a whirring of the engines bringing the car up. After a few moments, there is a ding and the doors open. Once the PLAYER and the other Ghostbusters enter, the doors close.

PART THREE: TRACKING DOWN SLIMER

THE ELEVATOR

The elevator descends to the lobby. There is a scary scraping noise, and then a crash. The elevator shakes, and the lights flicker.

RAY

(calling out)

Alright, Slimer! You've had your fun! The elevator's off-limits!

There is a screeching noise in response.

PETER

(calling out)
Pretty please?

Another crash, and the elevator shakes. The car free-falls a few feet and then stops suddenly. All the Ghostbusters are knocked down. The elevator alarm begins to sound.

The lights go out completely.

RAY
(radio)
Egon, come in. I think we're stuck in the elevator. We need some help!

PETER
Think we're stuck? Well, let's see...

He hits buttons, tries to open the door, which remains closed.

PETER (CONT'D)
Yeah, no, I'm going with 'officially' stuck, Ray. You guys good with 'officially stuck' in the elevator? Show of hands?

The elevator shakes again and the lights flicker. More scary noises. Then a knocking from the other side of the doors.

RAY
Here it comes...

PETER
Get it, Ray!

But it's not the ghost, just Egon prying the doors open from the other side. Light from the hallway floods the elevator.

EGON
Need a hand?

PETER glares at Ray

PETER
Every time there's a call to action, you fail me, Ray.

Peter and Ray climb up and out of the elevator.

RAY

Climb up. The fight's out here.

The PLAYER must mantle up out of the elevator. As soon as they do, the elevator screeches and falls. After a few moments, it crashes at the bottom, a few floors below.

If the PLAYER fails to mantle out of the elevator:

RAY (CONT'D)

Come on, climb out! These ghosts aren't going to trap themselves!

LOBBY

The hotel lobby is in chaos. Guests and employees run here and there, panicking, as Slimer and two animator ghosts (former Hotel Staff Bellhop and maid) fly around and tear the place apart.

EGON

You see what I mean? Multiple FRV's and in a highly agitated state.

RAY

I'll say. That convulsive PK shockwave really stirred the nest. Man, this lobby is so wrecked!

PETER

Better call Winston. I'm afraid his night off is officially over.

The manager rushes to the Ghostbusters, exasperated.

MANAGER

Who's going to pay for all this?

RAY

No need to worry, sir. As you know, the Mayor rode to office on a strictly pro-Ghostbusters platform, and we now invoice the city directly for all captures and eliminations. An unhaunted New York is a tourist friendly New York.

MANAGER

No... the damage!

EGON

The Mayor and city have taken out an extensive insurance policy as well so you're covered.

PETER
I'm sensing some hostility here. We could just leave the ghosts here if you'd prefer sir.

MANAGER
No... no. But please, be discreet.

RAY
Discretion is our professional watch word.

USING THE SCANNER

Egon walks over to the PLAYER.

EGON
Did Ray show you how to use the PKE Meter? Using the signals for tracking is helpful but you can also perform a full target ident. scan on a variety of paranormal entities. Try it on any one of those ghosts.

ALT line:

EGON (CONT'D)
Try your meter on the one in the red jacket. Just line up your target, train the PKE sweep on it, hold the scanning button, and wait for confirmation.

If Player blows the scan because the Player lets go of the scan button:

EGON (CONT'D)
Give your PKE Meter more time to complete the scan.

If the Player blows the scan because he doesn't stay trained on the target.

EGON (CONT'D)
Right. You lost the scan signal. Remember it's an advanced and sensitive instrument, but you're going to have to meet it halfway: make sure you keep the PKE sweep trained on your subject until the scan is complete.

PKE Beeps, and the Goggle-view confirms the scan.

EGON (CONT'D)

Nice work. A completed scan initiates a cross-referenced query to all digitally available material and instantly updates the entry in your onboard Tobin's Spirit Guide. This provides an active and useful data search.

PETER

Quick question. How long did it take you and Ray to type in all the digitally available material?

EGON

It took a very long time.

On-screen **text** describes how to do a PKE Meter scan and explains how doing so adds entries to your Tobin's Spirit Guide and can lead to combat bonuses.

PETER

(excited)

Alright! Enough already with the education! The only one being paid to learn on the job is this poor sad Cadet. Let's show our new pal how the GBs slurp up ectoplasm!

The Ghostbusters spread out and begin fighting. The hotel manager runs here and there, whining about the destruction being caused.

MANAGER

(frantic)

Oh...Oh...that table is an 18th century Queen Anne replica!

PETER

Now its kindling.

ALT line:

PETER (CONT'D)

And now it's a starter kit for a twentieth-century campfire. What a fine, versatile piece you've got there.

MANAGER

(frantic)

Not the Gainsborough! No no no!

RAY
(struggling)
Sir, please! You're not making this any easier...you got him, Spengler?

EGON
Almost...No...lost him.

PETER
You got the Gainsborough, though! So that's something.

RAY
(struggling)
Nevermind the Onionhead for now: the ghost with the red cap is fighting hard to hold stasis.

PETER
Geez! He's a New York bellhop! Just tip him!

When the ghosts sustain enough damage, they flee the area.

PETER (CONT'D)
Ray, this is turning out to be bigger than we thought. We need our shaman! Where's Winston?

RAY
Way ahead of you, Peter. Janine is paging him.

Slimer flies directly through the door to the Alhambra Ballroom. The manager runs over and stands in front of the door.

RAY (CONT'D)
They've split up!

EGON
Ray, follow me...the others are floating back upstairs. Venkman, you two pull our friend Slimer into a trap as fast as you can. There's a massive bulge in these spikes indicating this isn't just some routine clearing job.

PETER
(quietly to Player)
He gets bossy without his nap.

Ray and Egon run off after the fleeing animators.

PETER (CONT'D)
(sniffing)
Hey now...is that honey-glazed ham ...and prime rib?

He turns, following his nose, and points.

PETER (CONT'D)
There...the Alhambra Ballroom. No way he could pass that up.

Peter and the Player arrive at the Alumbra Ballroom. The hotel manager meets them at the door, raising his arms to stop them.

MANAGER
No, no, no!! You can't go in - the Rodriquez Bar Mitzvah is set to start in half an hour...

PETER
(to Player)
I'll bet the beef brisket is good.

MANAGER
...and you've done quite enough already. I'm sure the... _thing_ ...will just go away...

A crashing SOUND thunders from behind the door. The manager turns his head and whimpers.

MANAGER (CONT'D)
I...I'm...willing to risk it.
(strengthening))
You're not going in there!

PETER
That's all we needed to hear. We're out! Coffee time, everyone! Service has been declined beyond this point.

The Ghostbusters walk away.

EGON (O.S.)
(radio)
Sounds like the Alhambra's off-limits..

PETER looks back to see if they're out of earshot of the manager.

PETER

Schnutz! Nobody slimes Peter Venkman twice and gets away with it... unless it's live video webcam night and I get to wear what I want.

(to the Player)

Pal! Follow me! I've got an idea!

EGON (O.S.)

(radio)

Be careful, Peter. Remember the Ellis island incident.

PETER takes off across the lobby. He stops at a door that says "Employees only - Food Service". The door is locked.

PETER

(to Player))

You bring your apron? We're gonna take a little shortcut through the Kitchen.

KICKS down the door.

PETER (CONT'D)

The Alhambra should be right through...here.

KITCHEN

Peter and the PLAYER enter a series of hallways that lead to the kitchen.

PETER (CONT'D)

(calling out)

Hello? Chef? Mr. Boy-R-Dee?

As they sneak towards the kitchen, a large rack/shelf falls right behind them, making a terrible NOISE that interrupts the silence and blocks the path back to the lobby.

PETER (CONT'D) (WAVING PLAYER FORWARD)

Okay champion! You lead for a while.

They enter the empty kitchen. Food is set out on stainless steel tables, and the Ghostbusters walk through a mess of food spilled all over the floor.

PETER (CONT'D)

Guess they're serving Albanian-style this evening.

ALT line:

PETER (CONT'D)
This is why I eat out of a can.

Somewhere ahead, a huge pot falls to the floor, creating a racket. The Ghostbusters JUMP, startled.

PETER (CONT'D)
You'd think I'd be used to that stuff by now.

The Ghostbusters sneak forward. As they pass by a stove, the gas burners burst into flame, jetting upward.

PETER (CONT'D)
Nothing to worry about. Most kitchens have self starting gas ranges.

ALT Line:

PETER (CONT'D)
Just a little air in the line.

Knives, cleavers, ice-picks, beaters, pots & pans lift up into the air...

PETER (CONT'D)
Wait, maybe this is, you know, the friendly variety of haunted flying cutlery...

...and fly around, attacking them.

PETER (CONT'D)
(fighting)
Is it knives on the left and forks on the right? I can never remember!

ALT Line:

PETER (CONT'D)
(fighting)
I guess a plain old knife-fight would've been too much to ask for, huh?

ALT Line:

PETER (CONT'D)
(fighting)
Don't even THINK about cracking the kitchen sink joke, got it?

As they fight, the lights flicker, and the kitchen seems to come alive - ovens open and close with smoke, mixers start up, and sinks turn on and off. When all the flying utensils are destroyed, everything goes quiet.

PETER (CONT'D)
Okay. Killed some utensils. Blew up some pans. I'm feeling pretty good. How about you?

A door leading to the ballrooms is blocked by a number of "wrangleable" obstacles. When the PLAYER walks near them after the fight:

PETER (CONT'D)
Check it out. I bet the eggheads didn't show you this, huh? Your basic proton pack does double duty: The Blast Beam you're getting pretty handy with. That's good. But if you're gonna smack a spook around, you need to be able to trap him, too. Otherwise, you're just being mean. To trap him, you gotta grab him. To grab him, you use the other half of your Proton Wand: the Capture Stream.

Peter grabs one of the chairs from the pile blocking the Alhambra Ballroom.

PETER (CONT'D)
Now, observe. This chair is not a ghost, but the Capture Stream also works on stuff that's been in recent _contact_ with ghosts. Ghosts slime things when they touch them. It's not pretty, but it's science. As long as ecto-slime is active it glows. And when it glows, you can use your Capture Stream to pick it up and sling it around. Ray lays down the technical rap better than I can, but you get the drift. Why don't you give me a hand clearing a path to this door so we can go put the whap-down on that deserving green beast.

An on-screen text tutorial explains how to snare something with the Capture Stream. Once the PLAYER has got it, they can move the objects out of the path.

As the Player pulls objects off the pile:

PETER (CONT'D)
That's all there is to it. Just throw that junk anywhere. A quick study, huh? I'm gonna keep my eye on you...could be management material.

BALLROOM

The Ghostbusters head down a hallway leading into the ballrooms. Most of the doors are locked, but the door to the Alumbra Ballroom is wide open. "Rodriquez Bar Mitzvah" is written on a sign on the door.

PETER (CONT'D)

You know, I *thought* that guy said 'Rodriguez Bar Mitzvah.'

The Ghostbusters enter the ballroom, and for a few moments, it seems to be deserted.

They spread out, looking for any sign of disturbance. Then in one of the corners, Slimer flies through a wall and stops at the end of the rectangular table. He starts stuffing his face with some food.

PETER (CONT'D)

There he is...would it kill him to mix in a green salad once in a while? I'm gonna take backup. Blast him until he's dazed, and then throw your Capture Stream on him.

On-screen **text** appears to describe in better detail how to wrangle.

Blast Stream:

PETER (CONT'D)

Good, good. That's it Buddy. You've got the little monster breathing hard.

Time for Capture Stream:

PETER (CONT'D)

Okay! See, he's right where you want him, release your Stream!

When the PLAYER gets Slimer into the Capture Stream:

PETER (CONT'D)

Got him! Now try to hold him still - you gotta wear him down. When he's tired, you'll be able to put his sorry crater of a butt in the trap.

To teach the player 'SLAM':

PETER (CONT'D)

You can wear him out even faster by banging him around the room a little bit. Remember.

You're not hurtin' him. He's a ghost. Try a few slams: aim for something expensive and breakable.

Successful Slam:

PETER (CONT'D)
There! Doesn't that make you feel better? Makes _me_ feel better.

After the PLAYER has worn down Slimer to about 25%, PETER throws out a trap in the middle of the room.

PETER (CONT'D)
Trap's in! You're almost there. Just guide him in. The trap will take care of the rest.

When the PLAYER captures Slimer:

PETER (CONT'D)
Yeah! Perfect! See! Wow Pal! That'll teach that pitiful goopsack to slime me. And, by extension, you.

Peter surveys the damage.

PETER (CONT'D)
Maybe a place setting disturbed here and there but I think they're still pretty much ready for the big event.

Peter picks up the trap. The ballroom door opens and the Manager staggers in, his hands on his head in disbelief.

MANAGER
The Alhambra Ballroom...the bar mitzvah...what have you done? The guests are arriving in fifteen minutes!

PETER
What seems to be your problem? Thanks to me and my new exclusively assigned Recruit the festivities can now proceed in an entirely ghost-free environment so you're welcome. And to the Rodriguezes: La'Chaim from the Ghostbusters!

Peter leads the PLAYER out to the lobby from the ballroom. The hotel manager is too stunned to follow.

PART FOUR: CLEANING UP

LOBBY

Peter and the PLAYER enter the lobby to witness a battle already in progress. Ray and Egon are fighting a couple of animator ghosts.

RAY

Nice of you guys to join us. You grab the little spud?

PETER

Right here you're Cadet had to whap him around a little.

Peter looks into traps digital image of Slimer confined inside. The ghost's tongue is hanging out, he is exhausted.

ALT LINE:

PETER (CONT'D)

Egon's new traps shut so fast
we almost clipped off a limb.

RAY

(to Player)

Venkman taught you how to use the Slammer, huh? It's not gentle, but it works to safely confine entities. All's fair in love and ghost busting.

PETER (SHAKING TRAP)

Ray, we need to have a serious sit-down with that blob, or mark my words we will have discipline issues when he's a teenager.

RAY

Oh-oh! Heads up! Your initiation is over!
Now give us a hand! We've got a couple of
really persistant, troublesome spirits here!

The Ghostbusters all get into the action as they fight the Maid and Bellhop animator ghosts. The lobby is torn apart. When the PLAYER captures the Bellhop:

RAY

Nice streaming. You're getting the hang of it. Good trap work.

PETER

There's your tip, punk: Don't mess with the guys in beige!

They capture the Maid:

RAY

See. That wasn't such a chore now was it?

PETER

(a little wired)

Read the sign on the door: Do not Disturb! No me Molestar!

RAY

Venkman. You okay?

PETER

What? I'm in the moment. I got slimed. Let me have this.

EGON

Up there!

Egon points up to the ceiling where yet another ghost, Chef deMassey, comes down through the ceiling. It sneers at the Ghostbusters, throws some heavy spoons, cleavers, knives and large cauldrons, and takes off towards a stairwell to the 2nd Floor.

RAY

Watch out! Hostile FRV! Hurling projectiles!

PETER

Huh. That guy looked lost. Ray, let's clear the kitchen. Let them go after that cook.

RAY

Cadet! Go with Dr. Spengler and check out the angry Chef!

ALT Line:

EGON

This way. Looks like he's drifting upstairs.

If Player tries to follow Ray & Peter:

RAY

Wrong way, Slugger. You've gotta support
Egon! Go! Upstairs!

FLOOR
CORRIDORS

The PLAYER follows Egon up the stairwell. When the PLAYER reaches the top, the ghost attacks in an EXPLOSION that rips a gap in the staircase. Egon is stuck below.

EGON

Can't get across there. Move! Take the lead!
Here, take this! A fully-charged trap!

The PLAYER acquires the ghost trap so they can trap the animator ghost by themselves.

EGON (CONT'D)

Be careful. The psychonic vibrations seem to
be amplifying their energy. Their
manifestations are becoming more powerful
and dangerous by the second. But don't be
afraid, because I'm right here behind
you...uh…no, go ahead and be afraid.

Egon's PKE Meter squeals.

The PLAYER walks down the 12th floor corridor. As he walks down the corridor, he experiences a number of scares.

The PKE Meter chirps in tracking mode- there is a signal somewhere here! The PLAYER equips their PKE Meter and follows the signal around the corner to a sconce on the wall. When he gets close, it flickers. Then it seems to move. Suddenly, it jumps off the wall and makes a horrible screeching sound. On the opposite wall, a painting tears itself off its nail and begins skittering toward the Player. Sconces, paintings, and wall decor all through the hallways begin to detach themselves and scurry towards the PLAYER.

PAPPY SARGASSI

When most of the Scuttlers have been destroyed, the Pappy Sargassi ghost enters through the ceiling and attacks. It fights the PLAYER, evading through the ceiling and walls, eventually leads the PLAYER down the hall towards a door. A sign reads "Lounge". The ghost crashes through the door, allowing the PLAYER to follow.

FLOOR LOUNGE

The Lounge is a Sargassi's Coffee Bar, a semi-swanky and popular (but haunted) new franchise from Seattle. A wall of large windows looking out on a balcony overlooking the street out in the front of the hotel.

The animator ghost attacks immediately. Once the PLAYER traps the ghost, the rest of the Ghostbusters pile into the room. They've somehow found a way onto the 2nd floor.

EGON
Good work. Are you alright?

RAY
You got it? Nice going! You might really be the right guy for this job.

PETER
Yeah, you destroyed a significant section of a five-star New York hotel in just under three hours. Your mother and I are so proud. Aren't we, Egon?

The PLAYER's PKE Meter chirps.

EGON
He's got something! Let's track it down.

HOTEL KITCHEN

The PKE signal leads the team into a small kitchen attached to the lounge. In the middle of the floor, there is a frying pan giving off the signal.

When the PLAYER gets close, it floats a few inches up in the air and begins to spin - faster and faster.

A variety of kitchen utensils and cookware flies into the air and begins to attack the Ghostbusters.

PETER
I've witnessed this type of behavior before.

ALT Line:

PETER (CONT'D)

This is why I never send food back.

THE KITCHEN GOLEM

After the attacking kitchen utensils have been destroyed, pots, pans, small appliances, and utensils will fly into the air. A 10 foot tall golem forms out of the kitchen parts.

PETER

Uh, guys? Time to back away slowly...

The Kitchen Golem ROARS at the Ghostbusters.

PETER (CONT'D)

Check that...RUN!

They take off. The golem follows the fleeing Ghostbusters into the Lounge. They fight the frightening monstrosity. It tears the room apart.

PETER (CONT'D)
(fighting)
Egon? Ray? This is something new, right?

RAY
(fighting)
First one I've ever seen! It's some type of highly focused anthropomorphic animator: an entity which attracts familiar objects to itself so it can materially manifest its rage!

PETER
(fighting)
It's not going to make us pancakes, is it?

EGON
(fighting)
I think it's trying to make us *into* pancakes!

The Kitchen Golem takes damage, then to the horror of the Ghostbusters reforms itself.

PETER

Whoa! Nice breath control.

EGON

It's generating a field of attraction so strong that it's able to reassemble its component parts!

PETER

Okay, if it's allowed to do THAT?! Then what's our plan?

RAY

Take it apart faster than it can put itself back together!

They defeat the Kitchen Golem.

PETER

(winded)

Whew. So I thought I wasn't too crazy about the kitchen utensils flying around by themselves. But then that was before they all turned into an angry giant.

RAY

Happens everyday. Right?

CUT SCENE 5 - WINSTON ARRIVES (NORMAL GAMEPLAY)

INT. HOTEL SEDGEWICK LOBBY - LATER

The Ghostbusters look beat.

RAY

Anybody hear from Zeddemore?

Suddenly, there's a LOUD THUMP coming from outside. It rattles the building. Then, we HEAR WINSTON over the radio.

WINSTON (O.S.)

(radio)

Uh, guys... I'm right outside. And so is something else.

Thump, thump, thump. The sound is getting closer and closer.

PETER

(into radio)

Glad you could make it...how was Aida anyway, I love that little Ethiopian minx...

ALT Line:

PETER (CONT'D)

(into radio)
We've been missing you partner. Had to make due with the newest specimen in our Cadet Corps.

WINSTON
(radio)
I've been trying to get here for over four hours, Peter. Traffic is a little blocked right now.

RAY
(stunned)
Wait. I know that thud...

EGON
(into radio)
What do you see out there, Winston?

WINSTON (O.S.)
It's big... it's clean and soft and white, and you all aren't gonna like it.

ALT Line.

WINSTON
It's big, it's soft, it's white and it goes well with graham crackers and melted chocolate.

RAY
No... this is not possible. Not here. Not now. Not again!

They all rush out of the Hotel.

[LEVEL LOAD:
TIMES SQUARE]

MISSION 2: TIMES SQUARE

MAIN STREET 1A: LEAVING THE SEDGEWICK

The PLAYER, Ray, Egon and Peter stand beside Ecto-1 (driven by Winston) with lights flashing and siren blaring. Stay-Puft is tearing up the City.

A trail of destruction is spread before them. Dusk is falling but the light cast by street lamps clearly illuminates a wide avenue is nearly clogged with abandoned cars and piles of stone and brick and the occasional sign and toppled bus.

The many large mounds of splattered marshmallow attest to what has recently passed this way. As the PLAYER peers down the pile, they can see Staypuft turning the corner.

FMV: CUT SCENE 6 - INTRO THE ECTO-1 (PRE-RENDERED CINEMATIC THAT PLAYS OVER LEVEL LOAD Ñ COULD ALSO BE IN-GAME IF NEEDED.)

EXT. NEW YORK STREET - MOMENTS LATER

Winston is by the Ecto-1. Behind him, moving and smashing his way through the streets of New York, is STAYPUFT. The Ghostbusters rush toward the Ecto-1 as Ray studies StayPuft.

RAY

Wasn't me this time. I swear it.

Egon, true to form, is scanning the dwindling figure of Stay-Puft.

WINSTON

Who's this?

PETER

Winston, Cadet. Cadet, Winston Zeddemore.

WINSTON

Oh, our new pack mule, huh? Your first day is starting to look like mine.

(to Egon)

Is it a re-manifestation of Gozer?

EGON

A PKE signature of Gozer's magnitude is definitely present but the flux is weak for the moment.

RAY

(dazed)

So it could really be a revisitation…

PETER

Pull it together, Ray. What do we have that can stop that cheap confection?

WINSTON

Ray, weren't you gonna finish up the install of the SUPER SLAMMER on Ecto-1 today?

Nothing from Ray. Peter picks up the thread.

PETER

The Super Slammer? Sounds untested, risky and exciting. I'm in. Will it work?

EGON

Against the minions of a god? That was never the intent, but in theory I suppose it could. But a muon trap of this capacity has never been used, or even tried before.

PETER

Uh-huh and when did that ever stop us?

WINSTON

Yeah, man, what are we...the FDA?

EGON

We'll have to clear a path through this mess first.

WINSTON

Ray, you drive. Come on, Ghostbusters, let's go find him!

Ray stumbles around into the driver's seat.

With Ray slowly steering the Ecto-1 around the destruction and the other Ghostbusters helping to clear a path, the StayPuft hunt commences.

ENCOUNTER 1C: HOBO GHOSTS

A small swarm of fodder Hobo ghosts swings into view from around a building down the street. They rush over the tangled traffic, laughing maniacally.

WINSTON

Multiple class 5 FRV's! Inbound!

EGON

Ray, prepare the muon trap.

A moment later a GHOST TRAP, specially mounted to the Ecto-1's roof, springs to life.

Winston and Egon capture a Hobo ghost and hold it over the BIG TRAP CONE. It disappears instantly in an arcing, buzzing, zapping, pink, electro-flash.

WINSTON
Oh yeah! I am LIKING the Super Slammer.

EGON
(to Player)
Throw all the ghosts you capture at the Slammer. You can relinquish your handheld unit.

PETER
(to Hobo ghosts)
You panhandlers are even more annoying than when you were alive.

Another.

PETER (CONT'D)
And Woof. Big soap shortage in the afterlife, huh?

Another.

PETER (CONT'D)
Don't give them any change! It only encourages them!

WINSTON
Venkman, we need to have a talk about tolerance...ha! Got another one!

Peter turns to Egon:

PETER
Brief me again on the Super Slammer? I think I missed the memo.

EGON
It's a prototype. Do you recall the memo from you about you getting too many memos on prototypes?

PETER

I do not.

EGON

We have vehicle-mounted a high-expansion, rapid cycle multiple ghost absorber. Larger and faster than our portable units.

PETER

And it can hold the big guy? When we catch up to him next week, that is?

EGON

Potentially. But our exposure to inter-dimensional deities has been only marginal to date, so it would be wise to anticipate some error.

Once the Ghostbusters have defeated the first wave of ghosts, Ecto-1 will start moving forward at a walking pace.

PETER

So far, just another day at the office. Maybe it isn't Gozer.

BOSON DARTS

The player acquires BOSON DARTS.

EGON

I wanted to test these first, but since we're waiving that safety step today anyway, you should be aware that I modified the Nutrona Wand which normally releases the particle stream.

WINSTON

Wow. It's like Christmas came early.

RAY (O.S.)

(from inside car)

Earlier than what? They started Christmas before Halloween this year. Santa came to my house dressed as Dracula.

PETER

Ray, thanks for that image. What's this new upgrade on the Wand, Egon?

EGON

Boson Darts. Super de-polarized bursts of boson particles. Extremely volatile. They're very effective, but can easily overheat your pack...use them sparingly. Oh, and any accidental blockage could kill us all.

He flips a switch on the player's pack.

A second swarm of Hobo ghosts tumble out, laughing into view as they attack. The Ghostbusters again defend themselves and Ecto-1 but this time the ghost trapping will have an added wrinkle, the trap is constantly moving forward with the car.

WINSTON

Uh Ray. Can you stop the car for a minute?

EGON

No. Not if we're going to catch up to our old friend.

ENCOUNTER 1D: ECTO-1 CLEARING A PATH

Because the streets are filled with stalled and abandoned cars, Ecto-1 will not be able to advance very quickly. As the Ecto-1 moves forward, it will have to push one of the cars out of its way, allowing the PLAYER to follow behind it.

RAY (O.S.)

(inside the car)

I think I can push this one aside! Stand back!

ENCOUNTER 1F: SMALL MARSHMALLOW BARRIER

Ecto-1 stops and Winston honks the car's horn.

RAY (O.S.)

(inside car)

That's as far as she goes! Hey Recruit! Little help here, please!

Ecto-1's path is blocked by a small marshmallow blob that has fallen across a debris-strewn sidewalk. The PLAYER must team up with another Ghostbuster to combine their blast beams to burn through the barrier.

WINSTON
How have we lived without these handy little
Boson Darts?

When the obstacle has been removed:

RAY (O.S.)
(in Ecto-1)
Now that's what I'm talking about!

WINSTON
Egon provides the tools and we provide the
muscle!

Ecto-1 begins moving again.

ENCOUNTER 1G: GARGOYLE ENCOUNTER

Beyond the marshmallow barrier the street is initially enemy free. Damage signs sputter and spark, a billboard hangs off kilter from a nearby building and piles of brick and crumbled concrete mark where StayPuft took a corner a little too quickly.

WINSTON
Check this. Looks like something large and
sugary took this corner too quick.

PETER
Yep. He's an older model, handles great in the
straightaways, but can't corner worth a damn.
Proves he's American made.

As the PLAYER advances, the rubble falls in front of him, blocking the straight path.

RAY
(in Ecto-1)
Heads up, Cadet!

EGON
We're not getting through that way now!

WINSTON
Damn. We were starting to make good time,
too.

The sounds of panic can still be heard in the distance and now the rumble of giant footsteps can be occasionally heard (and 'felt' via screen shake).

Egon turns and begins sweeping the street behind him with his PKE Meter. Shortly after, Ecto-1's spotlight swings around to point at the Hotel Sedgewick down the street behind.

EGON
I'm detecting something...significant…
(pause)
...behind us.

Peter turns to face back down the street.

PETER
You know that's too bad. Cause I thought it
was about time we grab some ribs and slaw,
kick back at the House and wind down.

At the end of the street, ornamental gargoyles, part of the hotel's facade, begin to tear themselves from their perches. Once they break free they grab nearby chunks of stone and lurch into the air with mighty flaps of their stone wings.

WINSTON
What IS that? Am I hearing wings?

PETER
Ghosts don't need…

Soon a small swarm of them are lumbering through the air toward the Ghostbusters and Ecto-1.

PETER (CONT'D)
...wings? Wings!!

Egon examines his PKE Meter.

EGON
Class six... kinetic animators. Multiple
contacts!

Other Stone Gargoyles quickly appear (some tearing themselves free of ledges but others just flying in from over nearby buildings) and begin harassing the Ghostbusters and threatening Ecto-1 by dropping large chunks of masonry and other debris, torpedo bomber style.

WINSTON
They're targeting Ecto-1!

RAY (O.S.)
(from car)

Say again?! They're targeting *what*?!

The Ghostbusters fight off this wave of attacking gargoyles.

EGON
Ray, muon trap's not reacting on the gargoyles...Too much stone, not enough plasm!

PETER
People! We don't have time for lab-chat. Let's run. Run fast. Run hard. Run now!

RAY (O.S.)
(in Ecto-1)
Try Streams! Darts! The particle collision will send the slime in them back where it came from.

PETER
Not sure I back Ray's idea. That plasm is valuable. And aren't we in the trapping business?

RAY (O.S.)
(in Ecto-1)
They aren't targeting YOU, Venkman. Plus we have our entire research budget in this thing approved by you.

WINSTON
Lets just roll the Ghostbusters way!

PETER/EGON/RAY
What way is that?

WINSTON
Make it up as we go and pray!

PETER
This town needs a dessert topping gentlemen, shall we give it to them?

ENCOUNTER 1I: LARGE MARSHMALLOW BARRIER

Ecto-1 rolls to a stop again. In front of you, the road is jutting up, blocking the way forward. A giant marshmallow barrier, encompassing a lot of street debris (street signs, garbage cans, cars, etc.) blocks access to an alley. Unfortunately the PLAYER cannot destroy it from this side.

PETER

Now THAT is a lot of sucrose. The little sailor has gained a few pounds.

EGON

It's not vaporizing fast enough. There's too much of it.

RAY (O.S.)

(in Ecto-1)

And I thought it couldn't become any harder to get around Manhattan. Any ideas?

Winston points to the blocked alley.

WINSTON

Cut through this alley. We might be able to head off the StayPuft.

PETER

Okay...shortcut...good. Now the how part.

RAY (O.S.)

(in Ecto-1)

We need to find a way around this mess.

Peter turns to the PLAYER.

PETER

And by "we," of course, he means "you."

WINSTON

Go. Scout ahead and see what you can find. We'll stay with Ecto-1 in case those stoned gargoyles come back.

The PLAYER looks around and finds a little access path, too small for the Ecto-1, that leads past the block into a corner building. The PLAYER enters.

ENCOUNTER 1K: SMALL MARSHMALLOW BARRIER

After the gargoyles have been repelled, the Ghostbusters will then begin shooting the smaller marshmallow pile. Once the PLAYER has joined, the marshmallow will melt thus revealing a doorway into a laundromat.

EGON
There's a doorway behind this mound!

PETER
Yeah, good. A laundromat. We could all use a spin cycle. Who's got quarters?

SCENARIO 2: LAUNDROMAT

Winston and the PLAYER make their way into a stereotypical New York City laundromat. There, amidst rows of washers, dryers and vending machines full of detergent, the PLAYER encounters some jump-out scares, but no ghosts. Moving through the space unblocks the Laundromat's exit, allowing the PLAYER to exit into the Back Street area.

PETER (O.S.)
(radio)
Hey, Egon you aren't really washing your clothes in there, are you?

SCENARIO 3: BACK STREETS

This is a (stereo) typical NYC side street lined with scattered garbage and overflowing dumpsters. Rusted fire escapes loom above.

WINSTON
Which way?

The Traffic Cop ghost appears, blowing his whistle & summoning flying cars out of the ether and whipping them at the Player.

WINSTON (CONT'D)
Keep your head down, Rookie!

Later.

WINSTON (CONT'D)
You still have a handheld trap don't you? Come on. Let's bag this jerk.

ENCOUNTER 3B: REMOVING THE MARSHMALLOW BARRIER

The PLAYER leaves the laundromat and comes out the back street, on the other side of the marshmallow barrier. There is a toppled gas tanker truck, half buried in the goo.

WINSTON
That looks like our ticket.
(into radio)
You guys might wanna stand back.

EGON (O.S.)
(radio)
How far?

WINSTON
(to radio)
Back…WAY back.

A few shots of the proton wand to the truck's exposed fuel tank blows it sky-high, along with the majority of the marshmallow, clearing the blockage.

EGON
Do I still have eyebrows?

WINSTON
I said "way back."

PETER
Wagons Ho!

The rest of the team waves from the other side, and the Ecto-1 begins to drive forward once again.

RAY (O.S.)
(in car)
Nicely done! Great job, Kid!

PETER
Yeah, combustible gasoline. Who woulda ever thought of it?

ENCOUNTER 3C: GHOSTS AND GARGOYLES

As soon as the Ghostbusters enter the alley and are blocked by the large pile of marshmallow(3e), they are quickly attacked by a group of nimble gargoyles.

EGON
Wonderful. Ghosts AND Gargoyles.

RAY

Hey, that was a game…Ghosts and Gargoyles… A game we played when I was in the Seminary.

PETER

Oh, isn't that cute? Ray *loved* Ghosts and Gargoyles. He played at it all the way through dink school. Anybody have an eight-sided dice handy?

The PLAYER must battle attacking swarms of ghosts while also keeping an eye out for masonry-dropping Gargoyles who will generally target Ecto-1.

After a good number of enemies are taken out:

RAY (O.S.)

(in car)

It's no use...there's too many! I'm getting us out of here!

WINSTON

Spengler, lets take out that bunker! Venkman, you and the kid keep thinning the herd!

PETER

(quietly to Player)

Hey Kid. Winston's been working double shifts lately. He's exhausted. Keep an eye on him okay?

Two of the Ghostbusters will then break off to shoot the marshmallow pile while the PLAYER fights off the ghosts and gargoyles. Once the marshmallow pile is depleted enough, the Ecto-1 pulls forward through the remnants of the pile to the next street.

PETER (CONT'D)

All right, Ray, keep it rolling.

RAY (O.S.)

(in Ecto-1)

On it.

Enemies continue to attack as the team moves forward.

ENCOUNTER 3G: DEAD END

Once the corner is turned, the street is only blocked by an abandoned car at the street's mouth leading into Times Square. Ecto-1 pulls forward trying to push the car out of the way. Shortly after, Ray puts the car into reverse and hits the gas lurching backwards just in time to dodge the car being crushed by a bus thrown by Staypuft.

WINSTON
Lean on it, Ray. Give it the juice!

RAY (O.S.)
(in car)
No. This isn't going to work.

PETER
Incoming!

WINSTON
(shouting)
Give it some juice the OTHER way!

ALT Line:

WINSTON (CONT'D)
Other way, Ray! Give it some BACKWARDS juice!

Shortly after, Ray puts the car into reverse and hits the gas lurching backwards just in time to dodge the car being crushed by a bus thrown by Staypuft.

ENCOUNTER 3?:PUFT PEERS INTO THE ALLEY

StayPuft peers through a narrow opening into the alley causing much excitement and alarm.

EGON
(surprised)
Yahh!

PETER
For such a big fella, he's awfully sneaky.
Somebody should tie a bell around his neck.

ENCOUNTER 3H: PHYSICS PUZZLE

After the swarms of enemies have stopped attacking (or not). The PLAYER will have to figure out that they must find an alternate route for his team.

RAY (O.S.)
(in Ecto-1)

Guys...we can't punch through! It ain't working!

PETER
Well, somebody had to say it. Thanks for standing up, Ray.

EGON
We need to find another way out of here!

If it takes too long for the Player to open the other path...

PETER (CONT'D)
So, Hotrod?! That's it?! We're all old and out of ideas. Maybe you can put your fertile young mind to work.

Player does nothing.

PETER (CONT'D)
No rush. Take your time. You want a neck rub? The pack gets heavy doesn't it?

There are rolling dumpsters to the left(3f), and one on the right(3h). The PLAYER must figure out that the dumpster must be blasted out of the way with the Nutrona Wand to reveal a smaller alley that gives an alternate route to Times Square.

PETER (CONT'D)
Huh. That was simpler than I expected. Good plan, Champ.

WINSTON
Drive, Ray! Before the next horrible thing happens.

Ecto-1 will then speed through the alley to the entrance of Times Square.

ENCOUNTER 3I: THEATRE STREET

The Ghostbusters leave the alley and enter a street that is dominated by a large theatre.

RAY
(in Ecto-1, reading the marquee)
'Hindenburg: The Opera'? Wasn't that show shut down when the stage caught fire and killed the cast?

PETER

Oh the humanity...

(pause)

What? Oh come on! Somebody had to say it.

WINSTON

(disgusted)

That's right. Ruthless producers. They just reopened it last week.

As they pass, three loud and busty Viking Lady Ghosts rush out of the building and attack.

When the boys see the Viking Lady Floater Ghosts for the first time...

RAY

Looks like an opera singer, and a hefty one at that. Peter, you better take her.

PETER

What is that supposed to mean...I like big women?

I take out one plump girl...on a blind date...and you guys can't let it go.

EGON

Look out! The Fat lady's singing!

PETER

Always a fine omen.

SCENARIO 4: TIMES SQUARE

The Ghostbusters have now entered the heart of New York and the center of Staypuft's damage.

RAY

Times Square, post urban renewal, all shiny and clean. I love it!

PETER

(reminiscing)

Personally, I miss the bars, adult shops and bookstores. Where did they all go?

WINSTON

New Jersey.

PETER
We lost a lot of culture.

They must now make their way through a broken battlefield while dodging debris and attacks from Staypuft.

PETER (CONT'D)
Look! There he is!

EGON
He's hard to miss.

RAY (O.S.)
(in car)
Uh, guys? I'm in a sixteen foot long hearse painted like a candy cane. I'm anything BUT hard to miss.

PETER
We're with you, Ray. Egon, how close do we have to get the Big Trap to reel him in?

EGON
A lot closer than this.

Stay Puft looks around intently, like he's trying to find something, and is getting frustrated. He heads over to a building in the opposite corner of the square from the Ghostbusters, and starts looking through windows and punching into the building and pulling stuff out.

WINSTON
The big Puff is getting fidgety over there.

PETER
What's he up to now?

RAY
He's looking for something.

PETER
See, he misses the old Times Square too. Poor Sailor.

EGON
Is he looking for something or someone?

The Ecto-1 rolls in and sputters to a halt. He tries to start it again, but it's dead. Ray gets out to join the others.

RAY

She's dead. I'll see what I can do.

Lifts the hood.

Egon inspects the trap on top of Ecto-1.

RAY (CONT'D)

Egon. What?! What is it?

EGON

The Super Slammer...it's damaged. I've got to fix it or we won't stand a chance.

RAY

We need to get from here to there… Make sure the big boy doesn't find whatever he's looking for.

EGON

Correct strategy. It's dangerous, though...a lot of open ground to cover.

RAY

So. Send the Cadet.

Stay Puft roars. He sees the Ghostbusters from across the square.

PETER

Ah. I think our best bet is to split up. You guys go straight across by the direct route while I try to circle around the long way.

RAY

Good. You can draw his attention away from us!

PETER

Yeah, okay. That too.

RAY

(to Player)

Alright, Sport, looks like it's me and you. Let's go across Times Square and get into the

building Stay-puft is so interested in. You guys
...keep him off us. If you think you can!

Ray takes off across Times Square and beckons for the PLAYER to follow.

RAY (CONT'D)

Go! go! go!

As they dodge around cars and other obstacles, Stay Puft starts lobbing anything he can grab at the PLAYER.

RAY (CONT'D)

Yep. He spotted us! Keep moving!

PETER (O.S.)

(radio)

Serpentine! Serpentine!

RAY

(to radio)

Venkman! You gotta distract him!

PETER (O.S.)

(radio)

What do you mean? I'm standing right here in plain sight. I'm waving at him and everything!

(to someone else)

Uh, Grande please. Mocha? Cinnamon? Sure. Wait… No whipped cream...makes me sluggish, and ...okay, sprinkles, why not? You only live once, right?

RAY

(to PLAYER as he holds up radio for them both to hear)

Venkman's getting coffee.

PETER (O.S.)

(radio)

It's part of a larger plan to distract him. Marshmallows hate scalding hot coffee and cocoa.

ENCOUNTER 4A: THE GHOSTBUSTERS ENTER TIMES SQUARE

A Building entrance is just on the other side of the Square.

RAY

There's our way in. Break for it!

The PLAYER finds himself in the entry way of a large office building. A wall of windows looks out on Times Square. Smoke is in the air and debris is everywhere.

RAY (CONT'D)

It's okay! Ghostbusters! Just a level 5 thought-form Crossrip. The professionals are here. Everybody calmly exit the street. Make no sudden movements.

A few frightened people scramble to flee.

ENCOUNTER 5A: STAYPUFT MINION INTRODUCTION

Dark and vague, the PLAYER doesn't get a clear view.

The PLAYER's radio sparks to life:

EGON (O.S.)

(on radio)

Move! Move! Move! His residue is animating!

Immediately, the large mounds of marshmallow oozing off the bus erupt as Marshmallow Minions leap out (5b). They move relentlessly towards the PLAYER, each occasionally pausing only to fling a marshmallow projectile at their target.

Any that get too close will rapidly expand and then explode, sending the PLAYER to the ground in the midst of a marshmallow flurry.

The PLAYER must use his blast stream to slow their advance and then focus his attacks on individual minions in order to kill them.

RAY

(in horror)

Lordy help us. Stay-Puft is somehow hatching these... mini minions ...from himself. Well, there's some paranormal physiology for ya. Always something to make your stomach turn.

EGON (O.S.)

(radio)

Damn. I've got to see this. I knew I should have gone with you! Ray! Send me a scan! A scan!

Ray and the PLAYER enter the lobby and encounter the minions.

RAY

Nettlesome little yarpers...and yet they look so darn tasty.

Mini's start to advance.

RAY (CONT'D)

Blast 'em!

Most minions join the battle, jumping out of large marshmallow mounds that are scattered throughout the area. (5c).

All of a sudden, Stay Puft arrives outside. The building shakes and crashes, and you see his feet lift off the ground.

PETER (O.S.)

(radio)

Ray, Stay-Puft has lifted off. He's going Kong on us.

WINSTON (O.S.)

(radio)

Pretty damn fast, too. Look at him climb!

RAY

Uh-oh! He didn't find what he was looking for on the bottom floors. Come on!

Fighting their way forward, they find themselves at the reception desk of a large office building. Marshmallow barricades the door, and a number of minis pop out to fight.

RAY (CONT'D)

We've got to get to the top floors!

The PLAYER and Ray turn the corner to find the elevator in the lobby. The ding sounds, and as the doors open, tons of minions pour out of the elevator

MID-MISSION LEVEL LOAD: TIMES SQUARE B

ELEVATOR CINEMATIC (NOT IN-GAME)

Once the remainder of the minions are cleared out, the elevator 'pings' and its doors slide open to reveal two OFFICE WORKERS standing inside.

They survey the destroyed hallway beyond the open elevator doors. One looks at the other, then frantically starts pressing buttons on the inside.

OFFICE WORKER #1

All full...going up...he just passed gas...catch the next one...

Ray sticks his hand out to hold the doors open.

RAY

Relax, sir. We handle foul vapors all the time.

Ray and the PLAYER enter the elevator and its doors close.

Muzak plays as the elevator starts to lift. Then the elevator is buffeted by a massive SHAKE, then another and then another. The Office Workers look ill.

OFFICE WORKER #1

(turning to his buddy)

"Let's stay in for lunch," you said. "Why leave the building?" you said. "It'll be quiet," you said.

OFFICE WORKER #2

You're right. I secretly knew our lives would be in danger and thought, "Hey I'll make sure I trap Pat with me inside an ELEVATOR!"

The elevator then stops and Ray and the PLAYER rush out between opening doors.

RAY

Excuse us.

Level Load is over. Back to GAMEPLAY.

30th FLOOR HALLWAY

The PLAYER finds himself on the 30th floor of a swank office building. It looks like this floor is occupied by a high-class architectural firm.

Ray leads the way down the hall.

RAY

Keep up Hoss! I'm sure there's more fun up ahead.

Occasionally, the building creaks, shakes, or crashes, the lights flicker, and panicky people run this way or that.

ENCOUNTER 5H: MINIONS IN THE OFFICE

A man scrambles by, screaming, with a marshmallow minion right on his tail as he gets on the elevator going down.

RAY

That could be an uncomfortable elevator ride.

The PLAYER continues forward and passes a long window revealing a large office space appearing to be that of an architecture firm.

Pandemonium - minions everywhere, tearing apart paper, hanging from the fan, xeroxing their backsides, jumping on desks, etc.

RAY (CONT'D)

Something tells me this isn't your typical office party.

(alt)

Ya know, it could be a lot worse. They could all be drunk.

Once Ray and the PLAYER enter the room, all minion activity ceases as they all turn to the Ghostbusters in shock.

RAY (CONT'D)

(quietly, to Player)

Uh-oh. No sudden movements.

Quickly their shock gives way to a vicious attack. Ray and the PLAYER thin out their ranks and continue their way through the building.

Ray stops to look at the minions and their handiwork.

RAY (CONT'D)

Like crazed, hormonal teenagers on a post-Finals-exam bender.

ALT Line:

RAY (CONT'D)

Typical sugar high.

ALT Line:

RAY (CONT'D)

Egon and I were talking about creating minions to get more work done in the lab. Maybe they could be domesticated, like Slimmer.

RESCUING ILYSSA (IN-GAME)

ENCOUNTER 6E: PANORAMIC CITY VIEW

Coming around a corner, they run into a room where the whole wall has been ripped away. Through the gaping hole, the city sprawls out, hundreds of feet below.

RAY

Wow! Check it out Kid! What a view huh?! Manhattan. I love it!!

As they turn to continue, Staypuft comes into sight, climbing the side of the building right in front of them.

WOMAN (ILYSSA)

No...somebody help me!

They come upon Ilyssa.

RAY

(into radio)

Venkman, come in please. It's pandemonium up here...chunks of the building missing everywhere... You are required at this site now!

PETER (O.S.)

(radio)

I'm so happy to be in demand but these sugarballs have me nailed down solid. I can't get past these things. Agh! It's horrible! They just don't stop!!

RAY

(into radio)

Uh, did I mention there's a spectacularly beautiful lady in distress?

PETER (O.S.)

(radio)

I'm on my way.

Ray and the Player move forward. The camera shakes and light debris falls from the ceiling around them.

RAY

Easy, now, Miss. Just relax...no sudden movements...you're perfectly safe now.

An instant later, StayPuft's massive fist PUNCHES through the side of the building. The PLAYER blasts the giant, delicious hand.

RAY (CONT'D)

Sudden movements! Sudden movements!

Once StayPuft has been driven off, Ilyssa jumps up and runs down the hallway. Nearby elevator doors open and Peter steps off just in time to take the fleeing woman in his arms.

PETER

It's okay...Dr. Venkman's got you. You'll be fine now.

RAY

You didn't spill your coffee, did you Peter?

PETER

No Ray, I got coffee for all of us. But the little monsters spilled it. What's the story with those things, anyway? They must be destroyed and sent back where they came from.

Ilyssa pulls herself free from Peter's grasp.

ILYSSA

(dazed)

Wh--...was that a Manifestation of Gozer?

The Ghostbusters look at each other.

PETER

Uh. Yeah. We think...yeah. We should get out of here. Any thoughts, Ma'am?

ILYSSA

Yes there's a stairwell over here. Exits to the street. Let's go.

PETER

Wow. Grace under pressure...like Amelia Earhart...I like that in a person.

Ilyssa looks at him.

ILYSSA

Wait. My notes! I need to get my notes...

RAY

Okay, Slugger. Let's you and me do this quick
and quiet. Before tubby soft-squeeze out there
figures out what we're up to.

PETER

I think tubby soft-squeeze has a pretty good set
of ears, Ray!

Ghostbusters and Ilyssa rush to the stair well and begin to descend. Suddenly StayPuft smashes his fist against the building buckling the stairwell wall. The stairs are destroyed. There is no longer any way down.

PETER (CONT'D)

Between the traffic, elevators and stairwells in
this town, it's amazing we get anywhere at all.

RAY

We go up then. To the roof!

Everyone flees up the stairs and through a door onto the roof.

ROOFTOP

ENCOUNTER 6F: ROOFTOP

The PLAYER finds himself on the rooftop of a typical NYC skyscraper. All is quiet save for the whining air conditioners and the faint screams of distant panic.

ENCOUNTER 6GA: BUSINESS GHOSTS

ENCOUNTER 6G: ROOFTOP CINEMATIC

The PLAYER follows Ray, Peter and Ilyssa to the building's rooftop. All is surprisingly quiet. Egon's voice crackles from the PLAYER's radio.

EGON (O.S.)

(on radio)

This is not meant to alarm you, but we have
lost sight of Stay-Puft.

After a moment of silence, a great white giant appears over the facade of the building having finally climbed to the top. He looks down to see Ilyssa. He then frowns and roars as he reaches for them.

ILYSSA

Doctor! Please kill that thing!

ALT Line:

ILYSSA (CONT'D)

What're you waiting for?! GET him! Aren't you the Ghostbusters?!

RAY

Yes we are and that's the plan, Ma'am!

Ray and Peter send twin streams at Stay-Puft.

PETER

You heard the lady's request, Junior. Chime in!

If it takes a while:

RAY

(his pack begins pinging loudly)

My cyclotron is screaming for mercy here, Kid. Put your two cents in here, will ya?

Alt Line:

PETER

What's with you, Chump?! You only get paid if we live!

Stay-Puft will drop behind the building's edge and resurface to attack until the Player adds his blast to the mix, which sends Stay-Puft tumbling down the side of the building.

RAY

See! All for one! One for you Buddy!!

Peter runs to the side and looks over.

PETER

There he goes. The big evil sailor all the way to the street- ...nope, not quite. Hey Ray, say three guys the size of your fingers knocked you

almost all the way to the bottom of a thirty
story building and you had to climb all the way
back up. How mad would you be at those guys?

RAY

I'd go with mighty pissed!

PETER

That would start to cover it!

PART THREE: STAYPUFT BATTLE CONTINUED: THE SIDE OF THE BUILDING

The momentary quiet is broken by a familiar angry roar and the building starts to lightly quake in time to a massive, though still distant, crunching sound.

Ilyssa runs to the edge, cautiously looks over and then recoils.

ILYSSA

That giant blue and white toy… man...thing...or
whatever…is still coming! It's climbing the
building!

PETER

Looks that way, doesn't it. Surprising how
nimble he is, considering his complete lack of
bones.

EGON (O.S.)

(radio)

Good news. We've got the Super Slammer back
on pulse and Ecto-1 is rolling. We're
repositioning now. Can you hold the Stay-Puft
there for a few minutes?

RAY

(to radio)

If by 'few' you mean less than one, then sure,
we can do that.

Suddenly the building lurches hard and the PLAYER is thrown over the edge. Luckily his pack catches on some nearby cables, so instead of plummeting to his death he is suspended over the building's edge.

PETER (O.S.)

(from above)

Cancel his time card.

RAY (O.S.)
(from above)
No sweat, Kid! We've got you!

PETER (O.S.)
(from above)
But while you're down there, you wanna see if you can knock that sugarball off the side again?

The PLAYER, now dangling precariously over the side of a building, must battle the giant StayPuft as it attempts to clime up into clobberin' range.

STAYPUFT BATTLE

FMV: CUT SCENE 6A - STAYPUFT ATTACKS

FMV: EXT. ROOFTOP OF THE ARCHITECTURE BUILDING

The Ghostbusters and Ilyssa stare over the edge of the building. The Player dangles below.

PLAYER'S POV

StayPuft smashes into the building with his fists, King Kong-like. Further below, the streets of Manhattan are in CHAOS.

PETER (O.S.)
(from above)
He appears to be after something specific.

Staypuft roars and then continues to climb.

RAY (O.S.)
(from above)
Or someone.

ILYSSA (O.S.)
(from above)
Why are you looking at me?

PETER (O.S.)
(from above)
We'll talk about this later...maybe over a nice dinner...but right now our new employee is in a bit of trouble.

(calling to Player)
Kick your thrower to maxi-stream and roast him, Kid. We're right behind you...literally.

Stay Puft ROARS as he clambers up the building, the noise thundering through the city.

GO TO GAMEPLAY:

During fight:

EGON (O.S.)
(radio)
Winston's got the engine running ...and I've almost fixed the trap. We're minutes away now. Rolling in your direction.

WINSTON (O.S.)
(radio)
I did my part: the Ecto-1 is fixed, and Egon said the trap is close.

PETER (O.S.)
(radio)
Take your time, guys. It's not like much is going on up here.

Waves of marshmallow minions rush up the building in front of him. The PLAYER must blast them away.

RAY (O.S.)
More of those minis. How many can he generate?

PETER (O.S.)
From two hundred and fifty square feet of solid marshmallow? The mind boggles.

WINSTON (O.S.)
(radio)
Just tell him to look over and count!

RAY (O.S.)
All right, there, Sunshine. Are you okay? You're all strapped in and we've got a good tight grip on your belt. Here he comes. The

Big Daddy manifestation himself. A raging blob of densely packed Marshmallow.

PETER (O.S.)

He looks very upset to me. Does he look upset to you, Ray?

RAY (O.S.)

Ho boy, he sure does! Melt him Chief! Give him full stream.

Stay Puft plucks the circling helicopter out of the air and flings it toward the player.

PETER (O.S.)

See how much the new kid enjoyed doing that?!

RAY (O.S.)

Look! Inbound! You're going to want to avoid those. Or take care of them.

EGON (O.S.)

(radio)

He's right. Your health insurance doesn't begin for another 89 days.

When Player shoots or Darts Stay Puft directly in the face:

RAY (O.S.)

He's not liking that very much.

PETER (O.S.)

You're making him madder. But you aren't hurting him much.

When Stay Puft releases the Flaming Mini.

RAY (O.S.)

Grab that one! The flaming one! Throw a capture stream on it.

In between phases:

RAY (O.S.) (CONT'D)

Ya know something? You're a real sport, volunteering to step up on this one. Thanks Cadet.

PETER (O.S.)
That's exactly the kind of attitude that will take you far in this exciting industry.

In between phases:

RAY (O.S.)
How's your grip holding up, Dr. Venkman?

PETER (O.S.)
Good, Dr. Stantz. And you?

RAY (O.S.)
Yeah, fine. For now. But all that rising heat IS producing sweat in your palm. And sweat, in turn, leads to slickness...

Stay Puft climbs:

PETER (O.S.)
He's movin' on up. Floor by floor.

RAY (O.S.)
You're cutting this pretty close, Rookie!

Last Flaming Mini is captured:

RAY (O.S.) (CONT'D)
You've got him on the ropes Whapster! Land the last one so we can go home!

Stay Puft splats:

PETER (O.S.)
That was impressive.

RAY (O.S.)
Scoreboard reads: Ghostbusters, 2, Gozer the Gozerian, zero! Looking like a real big-leaguer out there, champ.

Finally Stay-Puft is defeated and he plummets to the ground, creating a huge explosion of marshmallow goo when he hits.

WINSTON (O.S.)
(radio)
What a mess down here!

EGON (O.S.)
(radio)
Ray, Peter. We are in position, the trap is set.
We are prepared to capture Stay-Puft.

A beat.

EGON (O.S.) (CONT'D)
(radio)
Where is he?

PETER
You're driving in him right now, Egon.

Ray and Peter look at each other, amused.

RAY
Timing's off by just a hair, Egon. But we're
glad the trap is working again.

CUT SCENE 9 - THE GHOSTBUSTERS AND ILYSSA TALK (NOT AN IN-GAME CINEMATIC)

EXT. STREETS NEAR TIME SQUARE - LATER

ALL the Ghostbusters and Ilyssa stand near Ecto-1. Egon scans her shapely body with his PKE Meter. She looks at him as if he were an alien.

ILYSSA
I guess I owe you guys my life.

EGON
(to Ray)
She's clean.

Then he steps behind Ilyssa and SHAKES his head as if to say "not really".

RAY
How do you feel?

Ilyssa looks up at Ray.

ILYSSA
Pretty good, all extremely weird things
considered.

PETER

We're pros. We've dealt with his kind before.
(then, realizing)
Hey, you know, I never forget a...
(eyes her up and down)
...face. And we met earlier tonight...at the Sedgewick Hotel. You gave me the sideshow chickendrop.

ILYSSA

My name's Ilyssa. Dr. Ilyssa Shepard...and

PETER

There you go! We've all got something in common: I'm DR. Peter Venkman, he's Dr. Egon, Dr. Ray, Dr. Winston.

Waves dismissively at Player:

PETER (CONT'D)

The Cadet you already met.

EGON

Have you ever been involved in this type of quantum terporal rift event before.

ILYSSA

A quantum what?

RAY

It's called 'arcing'. A large pulse of psychic energy.

ILYSSA

Yes. I was at the museum... and a pulse of blue light surged through the building...and then I was standing outside a room on the thirteenth-floor of an old hotel.

WINSTON

The Sedgewick.

ILYSSA

It was pulling me like a magnet. I felt as though I was in a deep dream. I came to and ran over here to do some research.

RAY

Here? The Sedgewick doesn't have a thirteenth-floor. Why are you here?

ILYSSA

It's a temporary office while I'm in town. I came to do some research after I...woke up.

Ray and Peter exchange a look.

EGON

Please come to our lab, so we can run some brief tests and ask you some questions.

PETER

The first of which is: should we go for Thai or Mexican tonight? We usually don't let clients make those kinds of calls, but in your case, we're gonna make an exception.

ILYSSA

Wow, Dr. Venkman. That time you almost went 45 seconds without saying something abrasive. Wanna try for a whole minute next time?

PETER

A doctor. And fiery too. A fiery doctor. Do I like that?

[LEVEL LOAD:
FIREHOUSE 2]

FIREHOUSE 2

NEW EQUIPMENT INTRODUCTION: SHOCK BLAST

Ray introduces the SHOCK BLAST equipment.

RAY

Here's something new that Egon and I have been developing. The Shockblast expels a conical pattern of stripped dark matter particles that diffuse quickly in the atmosphere. It's very powerful at close range, but less accurate and less potent the further you are from your target. We expect that it will work well on inbound ghost and vapor swarms or near-proximity entities.

EGON

And please be careful with it. It's a prototype. We are trusting you with it.

PETER

(quietly to Player)

Psst. He's talking about yoouuu.

RAY

Not just to *him*, Venkman.

INT. THE FIREHOUSE - LATER THAT NIGHT

Ilyssa sits in Egon's lab, wired up to a bunch of gear.

WINSTON

So, you know so much about Gozer because...

ILYSSA

Because I'm a specialist in ancient Mesopotamian cultures and architecture. Sumerian, primarily. Gozerian, more specifically. I'm here as a guest curator for the Gozerian Exhibit that's opening tomorrow at the Natural History Museum.

The Ghostbusters all exchange a look.

EGON

You are aware that we also have some history with Gozer.

ILYSSA

Yes, of course.

RAY

Gozer was a bush-leaguer before he met us. A strictly farm-team deity! We put him on the map!

PETER

And we got stiffed on invites to the opening of your exhibit. Just an oversight, right?

ILYSSA
I don't have anything to do with that.

PECK (O.S.)
No, that was all me, and I assure you, not an oversight.

The Ghostbusters all turn to see WALTER PECK. Janine is standing with him.

JANINE
You have visitors.

PETER
Thanks, Janine. Right on top of it, as always.

Janine leaves. Peter looks at Peck.

PETER (CONT'D)
Walter Peck. I didn't recognize you without the Mayor's backside attached to your nose.

Peck steps out of the way revealing THE MAYOR, a jovial, straight-talking, get-things-done replacement for Lenny.

MAYOR
Okay... everybody put 'em back in their skivvies.
(turning to Ilyssa)
Heh...apologies, Doctor Shepard, are you alright?

ILYSSA
I think so. Though I'm worried about the exhibit.

MAYOR
Are you kidding? You can't *buy* publicity like this. The guest curator of the Gozer Exhibit...the expert Peck recommended...is attacked the night before the opening by Gozer himself? *Please* ...tell me that was Gozer...

EGON
Gozer manifested in a familiar form for his diety. One he had used before. The Stay Puft Marshmallow Man. This event was weaker than his first encounter with us.

MAYOR
Ha...that's all I need. Thanks.

PETER
Come on, Jock, what's the idea bringing ...
(coughs)
...Preck around here?

Venkman looks around.

PETER (CONT'D)
Oh. Did I cough at the wrong time?

MAYOR
Listen. Here's the deal...you and Peck and all you guys are going to work together.

The Ghostbusters react almost in unison.

PETER
What?!

RAY
No way, no how...

EGON
Impossible...

The Mayor ignores them. Peck smiles mischievously.

MAYOR
Look. This city has given you at least a dozen contracts for the jails, courthouses and wharves. You guys want to grow your business. Get some county and state work too. I'm all for it. You've been big supporters, and great for my campaign.

RAY
Some have said our endorsement is what got you elected.

MAYOR
(direct, stern, at Ray)
But not out loud. Anyway, after all the damage you've been causing lately, the city council wants you under close supervision for a period of no less than six months.

PETER

We file reports on time. There's no need for extra supervision.

MAYOR

Ha, ha! Funny guy, Venkman. You've always been my favorite.

He looks over at Winston and shakes his head "no", with a wink. Winston reacts with a wide smile.

MAYOR (CONT'D)

That's where your old friend, Peck, comes in. He's annoying, a stickler for the rules, in other words, the perfect...Peck...for the job. He's our new head of PEACOCK.

RAY

PEACOCK?

MAYOR

Oh, sorry, this is all so new and exciting. P.C.O.C. The Paranormal Contracts Oversight Commission.

PECK

Buildings in mid-town are now coated in a fast adhesing layer of sucrose crystals from their last clean-up job, Sir. My recommendation is we immediately suspend their operating license.

MAYOR

Lighten up, Peck. Launch your investigation if you have to but for now just keep them under control and my office in the loop. But remember, if the Ghostbusters cease to exist, so does your job. So you need each other. Beautiful, in an ironic symmetrical kind of way, isn't it?

PETER

Hey, Mulligan. Come on…

MAYOR

It's Mayor Mulligan to you, Venkman. So, we have an understanding? This kind of protects us all. You want more government business, I want to keep my approval rating, and Peck wants his little fiefdom. You play by the rules. Easy, we all get what we want and the city council gets what they need.

Silence.

MAYOR (CONT'D)

(to Ilyssa)

Okay, big night tomorrow Ilyssa. Get some rest.

RAY

(to Peck)

So now that we're all friends, can we get invites to the Museum opening?

PECK

Not likely. But I'll be seeing you soon. You can count on _that_.

The Mayor and Peck leave.

PETER

Doesn't Peck look _exactly_ like the kind of guy who would "accidentally" walk into the stream of a BOSON collider!

They all stare at him, saying nothing.

PETER (CONT'D)

Could happen. Just saying.

CUT SCENE 11 - HEAD TO THE MUSEUM

INT. THE FIREHOUSE - LATER

Egon and Ray cross to Peter.

EGON

Ray and I have been talking...

PETER

Verbally or telepathically?

Egon and Ray look at each other and smile.

RAY
...and we think that we should have a look at the museum. Whatever happened tonight, it started there.

Ray looks over at Ilyssa.

PETER
(mock remorse)
Yeah, okay. I'll take one for the team and stay with Ilyssa.
(off their reactions)
For her own personal protection. You guys go with Winston and the Recruit.

Ray, Egon, Winston and the Player walk toward Ecto-1.

EGON
What about Peck? He's supposed to be informed of everything we do.

RAY
What he doesn't know can't hurt us.

PETER
Janine will give him a call...

JANINE
(mockingly)
Yeah, I'll get on it right after my break. If I can find his number.

[LEVEL LOAD:
LIBRARY]

LIBRARY

OPENING CINEMATIC (NOT IN-GAME)

LEVEL INTRODUCTION

EXT. NEW YORK STREETS - LATER

The Ecto-1 is blaring through the streets of New York. We hear Janine come over the radio.

JANINE (O.S.)
(radio)
Hey Guys, you need to make a detour. Something big is going down. It's on 1010 WINS now.

RAY (O.S.)
Tune it in.

RADIO NEWSCASTER (V.O.)
...and another ghostly sighting tonight has staff at the New York Public Library scrambling for answers....

EGON (O.S.)
The Gray lady?

RAY (O.S.)
Let's get her for real this time ...go!

WINSTON
What about the Museum?

RAY
It's been there for a hundred and four years. Where's it gonna go today?

The Ecto-1 does a hard U-turn and heads off in the other direction.

WINSTON (O.S.)
You know this thing you guys have for the Gray Lady borders on the weird. You know that, right?

RAY

She made us look like schmucks. Not this time.

CUT SCENE 12 - ESTABLISHING AT THE LIBRARY (CONTINUATION OF NON-INTERACTIVE CINEMATIC)

EXT. THE NEW YORK CITY PUBLIC LIBRARY - EARLY MORNING

ECTO-1 races through the streets of New York.

JANINE (O.S.)
(on radio)
And another thing, Peck called and says I'm required to tell him where you are now and what you're up to.

EGON (O.S.)
Tell him we went shopping at an occult book store...in Poughkeepsie.

ALT Line:

EGON (O.S.) (CONT'D)
Tell him he can meet us at the Museum. We'll be there... eventually.

The Ecto-1 skids to a stop in front of the Library. FLASHING POLICE LIGHTS bathe everything in stroboscopic blue and red.

A crowd of onlookers has gathered. They're being held back by POLICE OFFICERS and temporary barriers.

CUT TO:

PART ONE: THE STONE LION

AREA 1:
LIBRARY
EXTERIOR

The Ghostbusters stand near a parked Ecto-1. The POLICE have already cordoned off the street and sidewalk. Several police cars as well as some beat cops are waiting for the Ghostbusters.

EGON
Big crowd. Venkman would love it.

RAY
Captain McMahon from the 12th says there was a massive disturbance. Real fireworks show.

WINSTON
Not much going on now.

EGON

Maybe. But didn't there used to be two lions out here?

They walk around.

RAY

Check for valences.

Player dallies.

RAY (CONT'D)

C'mon, kid. The half-life on a Proton Pack is only five thousand years...

Egon moves toward one of the stone lions. He examines his PKE Meter.

EGON

Hmm...interesting. Ray, take a look at this.

RAY

Wow! Big spikes! Hey, Cadet. You need to see this.

If the Player stalls:

RAY (CONT'D)

Hey. Here. Come on. Take a look!

The two ghosts then BURST out of the lion and fly inside.

EGON

Stand Back!

RAY

Whoa! Double full torso animators!

WINSTON

Look out! There they go!

The Animators execute a flourish, gibber at the Ghostbusters, then swoop up the steps into the library.

RAY

C'mon! After them!

WINSTON

(to Player)

You heard Stantz. Let's move.

The Ghostbusters charge up the steps.

AREA 1A:
LIBRARY
LOBBY

Ray, Egon, Winston, and the Player run into the library to confront the ghosts.

EGON
There they are!

RAY
Couple of Class-two Animators. Never seen them in tandem like that! They're really agitated!

WINSTON
That makes three of us.

ALT Line:

WINSTON (CONT'D)
Even the spirits are acting strange. How's that for a bad sign?

EGON
For a bad sign, that's pretty good. Packs on.

WINSTON (CONT'D)
Switching on the packs.

The packs fire up.

Ghostbusters run upstairs after the ghosts. Winston remains downstairs. The bigger of the two ghosts hovers near the upstairs railing, quietly gibbering. Ray approaches it. Egon has his PKE meter out.

RAY
All right...take it easy, now.

The ghost animates a statue and flings it over the railing. It crashes to the floor below. Winston calls up.

WINSTON
Hey! He said 'Take it easy!' That's not 'easy.'

ALT line:

WINSTON (CONT'D)

Hey! How 'bout a little warning next time, fellas!

RAY

Sorry, Zed.

The Big Animator screeches and splats through a closed door. The smaller one jumps out over the railing and glides down the hallway.

Winston fires a surprised burst.

WINSTON

(calling out)

Missed! Damn!

EGON

That one's a beast. Ray, let's chase him down. Winston, check that next doorway. See if he has any friends.

WINSTON

Leave a haunted room? I got no problem with that.

Winston bails.

RAY

Hey, Hoss. Think you can handle that little fella yourself? We'll meet you back here.

Player moves down the Hallway, looking for the animator.

RAY (O.S.) (CONT'D)

(radio)

Stay alert. Keep your PKE meter up. Animators can hide in anything.

EGON (O.S.)

(radio)

Something very strong and very angry is here.

RAY

Hey! Ugly just shot around that corner.

The swath of destruction left behind by the fleeing ghosts leads into one of the gigantic reading rooms.

At the far end of the room is the locked gate leading to the downstairs Stacks and Special Collections section of the library.

***NOTE:** After Winston separates from the group, the following exchanges should play throughout the level as the game builds toward a confrontation with Azetlor. Specific placement TBD.

WINSTON (O.S.)
(on radio)
Guys, I'm in the periodical archives looking at a stack of old newspaper clippings. All about some cat named Edmund Hoover...AKA, the Collector.

EGON (O.S.)
(radio)
Go on.

WINSTON (O.S.)
(radio)
This dude has a history you should know about. He was a rare book collector who seduced Eleanor Twitty, the head librarian of this place...

RAY (O.S.)
(radio)
The Gray lady?

EGON (O.S.)
(radio)
That's my guess.

Later...

WINSTON (O.S.)
(radio)
Says here that this Collector used the Gray lady to get to the rare books in her care, specifically a book called...get this...the Gozerian Codex.

RAY (O.S.)
(radio)
Great!

WINSTON (O.S.)
(radio)

Yeah, and when she found out what he was up to, she dumped him.

EGON (O.S.)
(radio)
Smart Gray Lady.

WINSTON (O.S.)
(radio)
Not really. Evidentially he murdered her for it.

RAY (O.S.)
(radio)
Uh-oh.

Later...

RAY (O.S.) (CONT'D)
(on radio)
Tell us more about this Collector, Winston.

WINSTON (O.S.)
(on radio)
The Gray Lady was his first victim, but he killed a bunch more.

RAY
And let me guess, he collected their bodies, just like he collected books.

WINSTON (O.S.)
(radio)
Bingo. Ray, you get to buy me dinner.

Later...

WINSTON (O.S.) (CONT'D)
(radio)
And here's the last on the Collector. Seconds before he was hanged, he said he would return as Azetlor, some sort of god, to keep watch over the library and every rare book in its collection.

RAY (O.S.)
(on radio)
Sounds like quite the bookworm.

WINSTON (O.S.)
(on radio)
Like the kind we run into all the time.

READING ROOM

The Player enters the Reading Room. Ray and Egon are already there, on the balcony.

RAY
Kid! Up here!

Egon is scanning the air.

EGON
Strong emanations. No direct source, though.

RAY
We followed our guy in here and it gave us the slip.

Tables and chairs explode in succession as the invisible Animator nears the Player.

EGON
I think we found it!

The Animator attacks.

RAY
Throw your trap, Rook!

During the fight, the Librarian appears intermittently.

RAY (CONT'D)
Look! Did you see that?

EGON
The Gray Lady!

The Animator is finally trapped.

EGON
Nice catch Cadet. Tell Venkman to send the bill to Peck.

RAY
How easy was that?

Once it has been captured, the game flow will proceed:

EGON
Wait. Not so fast. I'm getting some big fluxes here.

RAY
I think it's her. Eleanor Twitty, The Librarian!

The Librarian appears behind the glass of the Check-in carrels.

LIBRARIAN
Ssssshhhh!!

EGON
Look! There she is! Meet us at the stairway door.

RAY
She shushed us again, that...witch!

They disappear behind the balcony, then open the stairway door.

RAY (CONT'D)
She went down that way.

EGON
(radio)
Winston, check upstairs to see if the other Phantom doubled back?

WINSTON (O.S.)
(radio)
Roger!

PART TWO: HUNTING IN THE STACKS

The Ghostbusters follow their meters downstairs, into the stacks. They emerge into a small reading room.

AREA 3: THE STACKS

The basement stacks of the Library are located just under the main reading room. Claustrophobic, the room is a tangled web of book stacks, sorting carts, and the like.

STACKS A EVENT 1 - PHASE 1

INT. SMALL READING ROOM

Ray, Egon, and the Player enter the ornate reading room. RAY & EGON begin scanning. The PLAYER looks around.

EGON

PKE's out. And try to be quiet.

All of the objects in the room--lamps, books, vases, begin to slowly rise, seemingly drained of weight. They slowly spin and hang in the air.

EGON trains his PKE on one. He looks at RAY and PLAYER with his eyebrows arched and shakes his head in wonder.

RAY, transfixed, reaches out to touch a levitating candelabra. It pivots off his finger and lazily drifts away.

RAY

Oh, wow! A full stabilizing levitation! I'd say we're close to something.

Egon's found something.

EGON

Ray...

RAY

You got something?

EGON

I've got something. Right...here.

RAY

Kid, check that out.

The Librarian has appeared in the corner near the door. She's shelving books. She looks over and puts a finger to her lips.

EGON

Yaahhh!

All the spinning objects stop spinning, loft slightly higher, then CRASH to the ground, splintering the tables and chairs under them, and exploding.

LIBRARIAN

SSSsshhhhhh!!!

RAY

(getting more agitated)

Shushing us again...

ALT Line:

RAY (CONT'D)
Oooh! She keeps shushing us!

The Librarian spins though the open doorway into the next room. Ray and Egon bolt after her.

The Player follows.

RAY (CONT'D)
That's her! The Grey Lady! She's the first ghost we ever hunted. Man, I wish Venkman was here.

EGON
Yes, I'm sure he'd rather be here chasing an old phantom hag than seducing a beautiful *living* woman.

ALT Line:

EGON (CONT'D)
As far as Peter and women go I think he's more into flesh, muscle tissue, and a beating heart.

RAY
Easy now...she's real skittish.

The Librarian jumps, then leaves the room through a door. Bookcases slam to the ground behind her, cutting off any chance of following her that way.

EGON
Damn! Lost it!

They dash out of the room.

RAY
Let's go! We'll cut her off!

EGON
I've never seen consistant, accumulating readings like this before. They're off the charts.
(pause)
Now I'll have to make new charts.

STACKS A EVENT 1: CHASING AND SEPARATION

Egon & Ray are already spread out among the bookcases searching with their PKE Meters out.

RAY

Wow. Now listen. This place is reading like a psychic pressure cooker. Prime your thrower. Everybody stick close together.

A bookcase slides across the floor behind him.

RAY (CONT'D)

What was that?

As the PLAYER walks down the stairs, the huge bookcases begin moving on their own, sliding, rotating, and slamming.

EGON

Here! This way! Quick!

A bookcase slams in front of him.

RAY

Okay. So much for 'stick together' New plan is 'fan out.'

EGON

Flexible approach, Ray.

RAY (O.S.)

(on radio)

There are two hostile spirits roaming around in here.

EGON (O.S.)

(on radio)

Two that we know about.

The Player advances along through the stacks, which have reassembled themselves as an enormous and constantly shifting maze.

The sounds and shakes of Bookshelves moving--some far away and some close--continue throughout the level.

EVENT 2: ANIMATOR APPEARANCE

The player rounds a corner and sees an arc of proton beam above the bookshelves: somebody's fighting two rows over.

RAY (O.S.)
Now I got ya...What? Oh no! Kid! Look out!
It's coming your way!

The Phantom crashes through multiple distant bookcases and emerges into PLAYER's aisle. It sees PLAYER, jeers, makes a lewd gesture (or tosses him something that obviously belongs to Ray, Egon or Winston), then crashes through the opposite wall.

EVENT 3: STACKS A, PHASE ONE

The temperature drops in the library causing the PLAYER's breath to show and giving off a slight hue change on the screen.

EGON (O.S.)
(on radio)
Temperature's dropping. Event imminent!
Brace yourselves!

Books explode from the shelves in sequence like a sideways fireworks show.

EVENT 4: MOVING STACK

As the PLAYER approaches the doorway to their left, a stack swings in the way blocking the PLAYER's way.

WINSTON (O.S.)
(radio)
Okay, guys, it's dead up here. The good kind, I
mean. You all cool?

EGON (O.S.)
(radio)
We'll need to get back to you on that.

EVENT 5: HAUNTED MICROFICHE ROOM

Vertical book stacks appear as the PLAYER continues exploring alone.

EVENT 6: THE SORTING ROOM

PLAYER enters the Sorting Room. It's quiet except for the hum and trundling belts of the sorters.

RAY
(radio)
Hey. Kid. What's your 20? I'm in some kind of dark tunnel, moving fast...towards a bright light..

Ray slides into the room from one of the sorting tubes. As he lands, a swarm of bookbats follow him.

RAY (CONT'D)
Oof! Class I Swarmers! Pesky but flammable!

Ray and the Player blast the bookbats.

RAY (CONT'D)
How's your shockblast treatin' yah?

Bookbats are toast.

RAY (CONT'D)
Now where's that Class-Five Animator?? I tracked the slut here!

An invisible Phantom HEAVES a shelving cart at Ray's head.

RAY (CONT'D)
There's the Big Fish! See what he did?! Give him a new home. In our containment facility.

After the PLAYER captures the Animator 2 ghost.

RAY (CONT'D)
Whew. Good work. That took some doin'.
(into radio)
Guys, we nabbed the other animator. It's cooling its heels in the box.

EGON (O.S.)
(on radio)
Congratulations but I'm near Special Collections. Someone you've been wanting to meet again is here.

RAY
We're on our way!

EVENT 7: FRIGHT - SPITTING CARD CATALOG - PHASE 1

Card catalog drawers begin to open and spew cards. Some rocket launch the drawers themselves.

RAY
Keep an eye on the twitchy ones: They'll really crease ya if you aren't careful.

PAPER CONSTRUCT ENCOUNTER - PHASE ONE

Multiple paper constructs shamble toward PLAYER and Ray at high speed.

RAY
Watch it!
(alt)
Get him!
(alt)
Mind the paper cuts!
(alt)
Roast 'em!

After the fight:

RAY (CONT'D)
Looks like the Grey Lady makes her own reinforcements.
(into radio)
Keep your eyes open, team. She's upping the ante.

We hear lots of blasting and monster screaming over the radio.

WINSTON (O.S.)
(on radio)
Thanks for the warning, Ray. But I have no idea what you're talking about.

EGON (O.S.)
(on radio)
Just take it under advisement.

EVENT 8: CONSTRUCT ENCOUNTER

EVENT 9: THE LIBRARIAN 1 - PHASE ONE

PKE Meter lead PLAYER to a book on a table. PLAYER shines his light on the book, and reveals the Librarian sitting there. Objects begin levitating gently around her. She picks up the book.

RAY

(quietly)

There she is...quiet, now...let's get a solid scan...

EGON (O.S.)

(loudly on radio)

I MISSED THAT, RAY. PLEASE REPEAT?

The Librarian is startled by the noise.

LIBRARIAN

SShh-

RAY

Enough with the shushing!

She flees. Ray looks at his PKE meter.

RAY (CONT'D)

Well, at least we're getting closer.

EGON (O.S.)

(loudly on radio)

COULDN'T MAKE OUT A WORD OF THAT, RAY...RAY?

EVENT 10: THE LIBRARIAN'S ANGER - PHASE ONE

Ray & Player track the Librarian through an open door. The door slams shut, the Librarian appears behind them. Bookbats swarm from the shelves and attack. The Librarian slams through the closed door, locking the PLAYER in to fight the bookbats.

EVENT 10: THE LIBRARIAN'S ANGER

As the team follows the Librarian back into the stacks, she disappears. The nearest exit and PKE spike is a now opened door.

á If the PLAYER and Ray approach the door, the door will slam shut, the Librarian appearing behind them.

á A huge stream of bookbats will leap off of the shelves and take to the skies, summoned by the Librarian. Once the bookbats are defeated, a squad command will come active that will let Ray kick through the door

EVENT 11: THE CHILDREN'S READING ROOM - PHASE ONE

The PKE Meter leads the PLAYER and Ray into the underground children's reading area. The lighting is a bit warmer, but, still dark. A variety of toys are here, each looking creepy in the minimal lighting Ñ are they looking at the PLAYER or aren't they?

RAY

Uh Winston, where the heck are you?

WINSTON (O.S.)

(on radio)

In the periodical section ... checking the box
score from the Knicks game last night. Why?

If the PLAYER keeps using the PKE meter, they can either continue heading down to Special Collections or into one of the side offices. The side office contains a microfiche.

As they enter the room, swarms of bookbats and paper constructs appear to try
destroy the PLAYER and Ray.

As the first bits of children laughing and crying begins to be heard, Ray reacts:

RAY

Unh...gives you the willies, doesn't it?

EVENT 1: SPECIAL COLLECTIONS - PHASE ONE

The Special Collections stacks is a continuation of the stacks as experienced earlier in this level.

RAY

(whispering)

Okay, She's in there with Egon. No noise!

Ray and PLAYER enter the Special Collections room. Egon is there, trying to complete a PKE scan on the Librarian, who is reshelving books.

EGON

Shh...almost...

Ray bumps into something, alerting and enraging the Librarian.

She flies around the corner and out through a closed door. Centurions emerge from behind the pillars.

RAY

Oh, boy.

EGON

You said it.

They fight.

EGON (CONT'D)

Their shields! Use the Capture Stream on their Shields!

After the fight.

RAY

Remember how you were saying print was dead?

EGON

I wish.

RAY

Now where'd she go?

EGON

PKE up. She definitely left a trace somewhere...

When the rest of the path is found.

EGON (CONT'D)

Big PKE spike...right...here.

RAY

Yeah! Check this out! I feel a breeze...oh, cool! Secret passages. These are great!

AREA 5: OLD STACKS/STACKS B & FORGOTTEN BASEMENT

Following a PKE Source, the PLAYER goes down a small set of stairs into an older part of the basement.

RAY (CONT'D)
I didn't even know this area existed.

EGON
Looks like the janitorial staff is in the same boat...for the last eighty years, anyway.

They fight a Paper Construct at the bottom of the stairs.

EGON (CONT'D)
What ARE those? I don't recognize them from Tobin's.

RAY
No, they're in the Revised Etheary Constructs. I think the Grey Lady is constructing them from the books and minor spirits here. She may be more powerful than we thought.

Its clear that the Library was built upon the structure of several older masonry buildings and the architects used these supports as part of the architecture of this subbasement.

OLD STACKS/STACKS B EVENTS

The old stacks seems surprisingly out of place. Gone is the sterile, if somewhat confusing, rearranged stacks above - the team has clearly entered a room that has long since been abandoned.

As the team enters, its clear that something is not right here...

EVENT 1: ENTRY - PHASE ONE

Ray, Egon, and the Player enter the room.

EGON
I'm having serious doubts about the structural integrity of this sub-basement.

RAY
Take a look at this place! I could spend a month cataloguing these books.

They turn the corner, and see the Special Book on a podium, sitting all alone in the dark. A tongue of purple foo-fire bobs above it, lighting an otherwise entirely dark room.

RAY (CONT'D)

Wow. Dig THAT!

EGON

Ray, I'm not entirely convinced that this is the best course of action.

The Glowing Book drifts up and zips away through a bookcase.

Storybook Ghosts attack them.

RAY

Wait! You mean this might be a trap?

EGON

Welcome back to Ray's brain.

The fight ensues.

RAY

They're taking cover! Find a better throwing position!

EGON

I'm telling you this sub-structure is unstable! The ceiling could come down on top of us!

The ceiling then falls in.

RAY

Hey, are you getting clairvoyant? Maybe our lobe-probe experiment is working!

EGON

No, I saw the support columns buckle.

More Storybook ghosts emerge from the hole in the ceiling.

RAY

Oh-oh! They've got friends!

The PLAYER then moves through to the second half of the maze area.

RAY (CONT'D)

Creepy.

Then...

EGON

I tried to raise Winston but something's interfering with the signal.

RAY

Maybe there are materials here… which could cause interference… selenium…rare alloys…

EGON

Sounds like some place familiar.

FORGOTTEN BASEMENT EVENTS

EVENT 1: ENGINE SHOWCASE - PHASE ONE

They cross through an empty, flooded Basement Room.

RAY

Ugh. Kind of damp.

EGON

Wonderful. I can finally scratch 'contract TB' off of my 'things to do' list.

As they get into the room, a golem forms.

EGON (CONT'D)

Now THAT is a fine example of a Level 6 Bi-Dimensional Attractor!

Once the golem has been defeated, it will reform shortly afterwards.

EGON (CONT'D)

And it's rebuilding itself!

As the golem is blasted...

RAY

It's losing strength! Keep tearing it down!

Once the golem is dead...

RAY (CONT'D)

Man, how much PK energy must it take to collect and animate an entity like that?

EGON

A lot. A lot of very angry energy.

RAY

Yeah, and I think this Collector is a most likely candidate.

EGON (CONT'D)

(to Player)

Are you okay, Recruit? Let's keep moving.

BOILER ROOM EVENTS

EVENT 1: CHASING A GHOST - PHASE ONE

EGON

Effective mood lighting.

The Librarian hovers over an open grate in the floor.

RAY

There she is! Flank her! She's got nowhere to run!

She disappears into the grate.

RAY (CONT'D)

Except through grate.

EGON

I'm not clear on how the flanking was supposed to work.

They search for the exit down. Once the PLAYER finds it:

RAY

Whatcha find there, Youngblood? Good work! Spengler, the Kid found the exit.

EGON

So we're going even deeper. I wonder how far down is the ninth circle of Hell anyway?

AREA 6: THE LIBRARIAN FIGHT

EVENT 1: LIBRARIAN LAIR & LIBRARIAN FIGHT - PHASE ONE

Down a small, tight stairway, the Librarian has a secluded study, filled with forgotten artifacts and books of Cult origin. Untouched since Twitty was killed here by Azetlor.

The room is large and old, clearly meant as an unfinished hideaway, numerous shelves of books are here, as well other artifacts, symbols, etc.

Opposite the stairs is a rundown wooden desk, seemingly decorated in glowing arcane runes. Seated at the desk is the dried husk of Eleanor Twitty (NAME HAS CHANGED). Also seated at the desk is the Ghost of Eleanor Twitty.

As she reads, a tentacle grows out of the text - the elderly woman leaning back in surprise, her eyes wide. In a flash, the tentacle reaches out and grabs her by the face. Her arms flail briefly as the tentacle pulls her toward the book, then throws her limp form back into the chair, the tentacle disappearing into the book, closing quickly, then fades away.

Moments later, Twitty appears again, sitting comfortably in the chair, reading a ghostly book. On the desk in front of her is the book.

RAY
(whispering)
Eerie place. I wonder if this is where the Collector killed Twitty?

EGON
Don't know, but that book she's reading is emitting massive energy.

RAY
That's your cue, Killer. Go get 'em.

If the PLAYER moves quickly to retrieve the book, she will look at him and "Shush" them

If the PLAYER moves slowly, she will look up at the PLAYER when he gets close, but otherwise does nothing to stop him.

Once the PLAYER gets the book, the Librarian looks up.

LIBRARIAN
sigh

She disappears.

EGON

She took that better than I expected.

RAY

It makes perfect sense - if her residual spirit energy is tied to the book. The Gozerian Codex, right? Now that we have it, her echo must have been released. She's gone. I think we helped her cross over!

At the mouth of the room, the gate slams shut. Egon has his PKE meter out, and it is spiking.

EGON

Then she just crossed right back.

RAY

Oh, no.

In her monster form, the Librarian appears, screaming in anger.

EVENT 1: LIBRARIAN LAIR & LIBRARIAN FIGHT

The Ghostbusters snap to action, pummeling the Librarian, who levitates objects to block their proton beams and send bookbats in angry swarms to tear them apart.

EGON

The podiums are generating her shield!

RAY

Buddy, soak those podiums!

Once the PLAYER starts blasting the podiums.

EGON

That's it! She can't regenerate the cage! Keep hitting the podiums!

Once the Librarian is capturable...

RAY

Throw a capture stream on her!

EGON

Put down the trap.

They CATCH the Librarian and the following scene plays:

CUT SCENE 14 - THE LIBRARIAN'S SACRIFICE (NON-INTERACTIVE, IN-GAME CINEMATIC)

Ray looks at the trap.

RAY

Weird. That wasn't as tough as it should have been.

EGON

I was thinking the same thing.

Ray looks around the lair.

RAY

It was almost too easy...like she wants us to have the Codex...

EGON

Like she wanted us to blast apart this room.

RAY

But why?

Egon points to the THIN MEMBRANE covering a portal that's just appeared.

EGON

All the discharged energy from our proton packs and traps whirling around in this confined space have weakened the membrane between this world and...

Looks to Ray.

RAY

Cross-dimensional portal. From the fifth to the fourth. A whole world of ghosts. Something I've dreamed about since College. It's all in the Monarchia Daemonum. Fantastic! Ghostworld.

EGON

Don't get all emotional. I have a feeling she did it so that we could meet an old friend of hers.

Ray strengthens his resolve.

RAY
Well, if we're going...

EGON
Not much choice. It's the only way out.
(to the PLAYER)
You take the lead. Don't worry, we do this all the time...

RAY
(bad liar)
Uh, sure. We enter the next dimension all the time.

The Ghostbusters crowd together and move toward the Portal.

RAY (CONT'D)
(quietly)
Well, we've talked about it, anyway.

PART FOUR: THE TWISTED STACKS

GHOSTWORLD: THE TWISTED STACKS

The Ghostbusters cross into an alternate dimension. Now the area opens into a large space of yawing gulfs bridged by walkways looked down (and up) on by windows, strange balconies and doors that open into mid-air.

TWISTED STACKS DIALOG Ñ START

RAY
OH NO, LOOK OUT!

EGON
So THIS is what the Public Library looks like on the far side of a cross-dimensional portal.

RAY
It's one of infinite potential configurations. You know ...theoretically.

Egon pulls out his PKE meter, the meter spikes.

EGON
Yes, well this looks like the Gozerian configuration.

RAY

Alright, keep your head down and keep hitting these portals. One of them has got to lead out.

EGON

The scientific method, Ray?

If the PLAYER lingers...

RAY

Okay, I've tried this one twice already, so it's gotta be another one.

Then.

RAY (CONT'D)

Nope nope, not that one. Gotta better idea. This one!

INT. TWISTED STACKS

Ray and Egon carefully creep through the Library [Twisted Stacks], Particle Accelerators at the ready.

EGON (O.S.)

(radio)

Ray, is it safe to conclude all of these events are interrelated?

RAY (O.S.)

(radio)

The Gozerian Exhibit, the huge energy pulse, the Sedgewick Hotel, the return of Stay-Puft... yeah…

EGON (O.S.)

(radio)

Even this. All pointing back to a single point of origin.

RAY (O.S.)

(radio)

Ilyssa?

EGON (O.S.)

(radio)

Ilyssa.

RAY (O.S.)

(radio)

You think she's a factor in this?

EGON (O.S.)

(radio)

Almost definitely. But maybe not intentionally.

When the PLAYER gets closer to the first portal:

EGON (O.S.) (CONT'D)

(radio)

This dimension is extremely volatile. It seems to be tearing itself apart.

RAY (O.S.)

(radio)

We need to get out of here.

When the PLAYER steps through the portal, he sees Ray below:

EGON (O.S.)

(radio)

Hmmm. The pattern is starting to make sense. I think I'm close to finding the exit.

RAY (O.S.)

(radio)

Oh-oh! I've got bogeys! Heads up, boys. Wherever you are.

If Egon reaches the exit portal before the PLAYER...

EGON (O.S.)

(radio)

Okay. I'm through!

RAY (O.S.)

(radio)

Send a signal we can track you with.

EGON (O.S.)

(radio)

I'll try but it might not work. The last portal I entered was at the top of a long flight of steps.

Ray reaches the exit portal before the PLAYER. The PLAYER finishes a fight with an animator.

RAY (O.S.)

(radio)

Made it out, too. Hey, Champ, we won't leave until you find us.

EGON (O.S.)

(radio)

Look for the tall stairs. The exit portal is at the top.

RAY (O.S.)

(radio)

Keep movin, Sport. We sure don't wanna be trapped in here.

PART FIVE: GOZERIAN READING ROOM

The Ghostbusters stagger out of the twisted stacks and find themselves in a disturbingly twisted version of the library's Reading Room.

THE PORTAL - READING ROOM CROSSOVER

Having made their way through the Twisted Stacks, the team spills out into the Gozerian Reading Room, an alt-dimension version of the real one. Bookbats swirl overhead, a distant unearthly storms wracks the area.

Entering the room, the door behind them closes, trapping the team.

RAY

I do like what they've done with the place here but I hoped that portal would have taken us back to the Library.

EGON looks around, then to PLAYER, then to RAY. He consults his PKE meter.

EGON

Actually, we ARE back in the Public Library. The dimensional membrane must be extremely thin here...

RAY

Someone's holding us here. The Collector?

EGON (CONT'D)

Yes, Azetlor wants to add to his collection.
And he's probably not too happy about us
taking the Gozerian Codex with us.

RAY
Oh yeah? What can a twisted little bookworm
do to scare us?

EGON
He murdered Eleanor Twitty for it when he was
alive. And a dozen others just to cover it up.

RAY
(shouting)
Hey! Collector! We're taking your book.
Whaddya think about THAT!

As if in answer, Azetlor forms when the PLAYER starts to look at Ray.

RAY (CONT'D)
Uh, he's right behind me, isn't he?

EGON
Yup. I think you got his attention.

RAY
Ho boy.

EGON
Yeah.

Azetlor steps forward and addresses the guys in rumbling ghost gibberish.

AZETLOR
Bla kalla nowumba isha AZETLOR machan!!

RAY
Well, you're gonna have to *take* it, then!

They fight and eventually defeat the Collector. When they do, the below non-interactive cinematic plays.

PART SIX: RETURN TO THE NORMAL READING ROOM

CUT SCENE 15 - THE NODE IS SHUT DOWN (NON-INTERACTIVE CINEMATIC)

INT. THE NEW YORK CITY PUBLIC LIBRARY - LATER

The Portal seals behind the Ghostbusters as they return to the real world. They take a moment to catch their breath.

Winston stands nearby.

WINSTON
Where the hell were you guys? I've been runnin' all over this library, calling you, looking for you ...nothing.

EGON
We passed through a cross-dimensional portal into an alternate version of the New York Public Library, and fought a forty foot monster made out of priceless antiques to steal an ancient magical book.

WINSTON
(softening)
Ah well. That would explain it, then. Next time leave a note.

Egon approaches a SYMBOL (MANDALA) on the wall.

EGON
Ray, does this mean anything to you?

Ray looks up to a MANDALA MAP SYMBOL etched into the wall. It glows for a moment, then a NODE on it goes dark.

RAY
Nope. It wasn't here the first time we came through.

WINSTON
What is it?

EGON
Not sure. But whatever it is... I think we just turned it off.

Suddenly, Venkman comes over the radio.

PETER (O.S.)
(radio)

So, you'll be very happy to know that Ilyssa and I have compatible zodiac signs.

RAY

That's great, Venkman. Did you ask her anything useful?

PETER (O.S.)

(radio)

All in good time, gentlemen. What did you find at the museum?

EGON

We got a little sidetracked.

PETER (O.S.)

(radio)

Wait... I'm doing all the hard work with a beautiful and confused young woman and you guys pop out for pizza?

(beat)

Okay, I see how it is. Venkman out.

Ray looks at Egon and Winston.

RAY

You thinking what I'm thinking?

WINSTON

Thin crust New York style with no visible anchovies?

Winston puts his hand up for a high five, but they leave him hanging.

RAY

Maybe later, right now I need to go back to the lab and take a look at this Codex.

EGON

And analyze the data we've collected. It could help us when we go to the museum.

WINSTON

Slice to go on the way? Rookie's treat?

RAY

And we need to know what this is...

Ray points at the Mandala Symbol.

WINSTON
I'll call for a delivery...again.

[LEVEL LOAD: FIREHOUSE 3]

FIREHOUSE 3

The Player walks around the Firehouse. He approaches Janine and Egon as they converse.

JANINE
Egon, our new boss called again.

EGON
Please don't call him that. Just 'Peck.' That's hard enough to get out.

JANINE
Peck called again. He's not happy. Says that if you guys fire just one more unauthorized proton stream, he'll shut us down for good.

EGON
We might have a work-around for that. You, come with me, I have something to show you.

Player acquires SLIME BLOWER.

EGON (CONT'D)
This is the PDF, Plasm Distribution System. Slime Blower, Mark II, heavily modified from an earlier version.

He gestures at photos on the wall: still from Ghostbusters II.

EGON (CONT'D)
Your plasm banks are now integrated into the Proton pack. It uses a base culture of ectoplasm developed from materials we discovered under the City a few years ago.

He gestures at the photos again.

EGON (CONT'D)

The proto-culture is cross-strained with the original material and samples from various other ectoplasmic entities we've collected.

He gestures to the Containment Unit.

EGON (CONT'D)

This lends optimal properties to the final product: a self-regenerating strain of ectoplasm that can impair entities, cause caustic Black Slime to go inert, and reveal otherwise invisible ethereal structures that reside on this plain. Remember all that? You *will* be tested.

CUT SCENE 16 - STARTING TO FIGURE IT OUT

INT. THE FIREHOUSE - LATER

Ray studies the Codex while the others hang around nearby.

Ray looks up.

RAY

Well, it's a great read. But nothing about *that*.

He indicates the symbol they saw at the museum; it's drawn on a piece of tracing paper and taped to the wall near the map of Manhattan.

ILYSSA

I know that symbol.

EGON

How?

ILYSSA

It shows up sometimes in Sumerian ritual magic. There's a statue on loan at the museum that features it.

RAY

What does it represent?

ILYSSA

Just a symbol: signifies a path to obtain great power.

(shrugs)

Most of my colleagues assume it's an old constellation.

Ray goes back to reading.

WINSTON

No constellation I ever saw...and I used to tell fortunes on Coney Island.

PETER

Is that right. Did you wear a turban?

WINSTON

No, man, a red velvet cape with moons. It was plush.

Ray looks up from the Codex.

RAY

Get this. The Codex does indicate there is some kind of feeder system required to channel energy to a Destructor Form.

WINSTON

A Destructor Form? Like Stay-Puft?

EGON

Maybe that system and this pattern are connected.

RAY

It's possible.

EGON

Wait. You said the Gozerian statuary at the Museum is on loan. From whom?

ILYSSA

Ivo Shandor, the architect. Well, the Shandor Foundation. They control Shandor's remaining estate and holdings. Ivo was a big collector of Gozerian artifacts.

WINSTON

By 'Ivo Shandor the architect,' you mean 'Ivo Shandor the genocidal maniac.' Right?

PETER

And then it got weird.

ILYSSA

That's what I was researching when Gozer attacked me. Shandor's architecture firm was involved in a number of projects around town in the late 18, early 1900s.

EGON

Including Dana Barrett's old building on Central Park West.

PETER

Oh, you mean the one with the extra-dimensional antenna to draw Gozer to our world so he could destroy it? That was a fun place. Good view, though.

ILYSSA

Yes, but he also did some renovations on existing buildings and a number of public works projects. There was controversy, because a lot of people thought the work was unnecessary.

WINSTON

Let me guess...he did some renovations on the Public Library building on Fifth.

ILYSSA

Right. And the Museum of Natural History.

Ray and Egon look at each other.

RAY

Recent visitations, specific, localized paranormal activity, singing Vikings...

EGON

They're all connected to Shandor and this pattern.

WINSTON

We should warn the Mayor.

RAY

I don't know. He's likely to just put Peck around our necks even tighter.

EGON
You should get a closer look at the Museum.

Ray nods at Egon.

ILYSSA
Well, the Mayor's going to be at the Museum for the Exhibition opening gala tonight. It's where I need to be, too.

PETER
Ilyssa... you always come up with the most fun things to do. Business casual okay? I don't have a tux.

ILYSSA
Are you kidding? He doesn't want you guys within three city blocks of the Museum tonight. He thinks you make his campaign contributors nervous. Besides, that Peck guy will be at the party, too.

RAY
Okay, Egon'll stay here and finish analyzing the data from the library. The rest of us will go in by the service entrance of the museum, lay low. Peter can attend the party as Ilyssa's guest and stay in plain sight of Peck.

WINSTON
And that frees us up to check out the rest of the building.

PETER
You minxes. I don't know where you get it, but I love it. This is the most wonderful plan ever. I'll even take a Peck for the team.
(to Ilyssa)
Looks like I'm your date.

Ilyssa takes a deep breath.

[LEVEL LOAD: MUSEUM]

MUSEUM

FMV: CUT SCENE 17 - SNEAK INTO THE MUSEUM

EXT. THE MUSEUM OF NATURAL HISTORY - NIGHT - ESTABLISHING

Lights dance across a huge banner hung over the doors of the museum. The banner reads:

"THE ANCIENT WORLD OF GOZER - PROUDLY PRESENTED BY THE SHANDOR FOUNDATION"

A crowd of INVITED GUESTS is waiting out front. Flashbulbs pop as the rich and famous of the city enter the museum.

RAY (O.S.)
(radio)
Venkman, are you in?

PETER (O.S.)
Almost. We're still basking in the glare of the paparazzi and the red carpet treatment. How 'bout you guys?

GO TO GAMEPLAY:

LOADING DOCK

PART ONE: IN THROUGH THE BACK DOOR

The Ecto-1 is parked at a loading dock in the back of the museum. Ray, Winston, and the Player get out of the car.

RAY
Yes, we just arrived at the loading dock. Keep Peck distracted. We're going in to poke around.

PETER (O.S.)
(on radio)
Take your time. I'm gonna try to drum up some franchise interest from the rich and famous.

The Ghostbusters unload their equipment, gear up, and look around.

RAY
No sign of the curator. Ilyssa told me he'd meet us right here.

The lights flicker a bit. Winston takes out the PKE Meter and looks around.

WINSTON

It's crackling. There must be something really bad about this place.

Once the Player walks up the stairs:

RAY

Good idea. We should probably have a look around.

As the team explores the loading bay, they come across a pool of gooey slime collecting on the floor. The disgusting substance is oozing out of a hole in the wall.

WINSTON

Guess that means we're not alone here.

RAY

Yep.

ENCOUNTER 1: THE CRATE

A large crate in the middle of the area has burst open -- from the inside. Packing material is strewn about and a trail of it leads away from the scene.

As the team approaches the crate:

WINSTON

Something wanted out of this box in a big way.

Ray scans with his PKE meter. He looks worried.

RAY

These are unusual flux patterns.

When the player approaches the door, the lights flicker and switch off. There is an evil laugh.

WINSTON

Somebody get the lights!

The Player must find the light switch on the wall and activate it. When the lights come back on, there is a whoosh sound, and the doors leading to the next area flap back and forth, as if something had just knocked them open in its haste to leave the room.

ENCOUNTER 2: BLACK SLIME TUTORIAL

A trail of packing material leading away from the crate and through the swinging doors.

WINSTON

Look at this - something's trailed packing material down the hall here.

RAY

Tracking material and slime.

The team follows the trail of packing material which leads, a short distance away, through the swinging doors, to a dark corridor, lined with shelves. The corridor turns a corner, and as the player approaches it, a box falls off of a shelf a little way ahead.

When the player turns the corner, they come to a wide swath of a tar-like substance covering the floor and creeping up the walls.

RAY (CONT'D)

Whoa! Wait! Don't touch that!

Ray walks out ahead of the team and bends down to look at the tar.

RAY (CONT'D)

That's what I thought. Black slime.

WINSTON

Oh, Man! Do we hate black slime.

Ray turns around and faces Winston and the player.

RAY

(to Player)

Black slime is a hazardous form of ectoplasmic residue. Toxic to both body and soul. Very dangerous. Egon and I have not developed clothes and boots sufficient enough to insulate against the negative psychokinetic effects of this stuff yet ...so be careful.

WINSTON

In other words, the stains don't *ever* come out.

RAY

However after some painstaking research by Dr. Spengler and myself, we have devised a solution.

WINSTON
Re-modified Slime Blowers.

RAY
Yep. Switch out the nozzles and hose down the goo. The positively charged slime from your pack reacts with black slime, negating it's emanations. Give it a try.

Onscreen **text** explains the controls for using the Slime Blower.

All the Ghostbusters spray down the Black Slime.

RAY (CONT'D)
See! Neutronized Slime.

WINSTON
My tank's on Bingo. Empty.

RAY
No worries, Man. The ectoplasmic culture will regenerate itself. Just give it a little time. Believe me it took Egon more than a few late nights to get *that* working right.

MUSEUM
WAREHOUSE
RECEIVING

The room is full of wooden crates and assorted pieces of disused exhibits and props making the place feel like a cluttered warehouse meets an eclectic movie prop house. The early morning sun shines in through dirty high windows, giving the room a creepy orange glow.

ENCOUNTER 1: SLIME HARVESTING

The team comes across a large wooden crate. Black slime covers one side of the crate and has oozed across the floor. Assorted bumps and muffled yells come from the crate and though all the wood and black slime have stripped the words of any meaning. They sound frantic.

RAY
There's someone in there!

As the Ghostbusters approach the slimed crate, a large Possessor ghost-a corrupted, siren-like "Wayward Angel" flies up out it, causing the bumps and muffled cries within to diminish - but not cease.

Winston stops and turns to the group. He whispers:

WINSTON
(whispering)
Everybody, hold up!

RAY
Get a scan on her!

When the player has scanned the Wayward Angel, she turns tail and flees down the hall that leads from the area, and through the locked gate that blocks the exit from this area, laughing and gibbering as she goes.

WINSTON
She got away!

RAY
I'm more worried that she'll stir things up around here. I expect we'll see her again sooner than we want to.

WINSTON
Was that a Possessor?

RAY
Maybe. Looked like a Level 7 or above too.

WINSTON
Didn't we used to fight Class-twos and threes every now and then? What happened to them? They were easy!

RAY
Ahh, the good old days.

When the team approaches the crate:

RAY (CONT'D)
Hello? Who's in there?

A muffled yell comes again from the crate.

WINSTON
Somebody that wants out is who.

If the Player doesn't take action on his own:

RAY

Hey Cadet! Get in here and clear this off please.

WINSTON

Be ready for anything. Possessors are tricky and powerful.

The player will need to use his slime blaster to clear the black slime from the crate. That done, the player can open the crate (using the Action button), releasing an exasperated man.

RAY

Oh, Dr. Rutherford. Zed meet the Assistant Curator of the Museum.

CURATOR

(shaky)

Is that horrible...terrible thing gone?

WINSTON

Yeah, she's gone. You good?

CURATOR

I...yes, I suppose so. Dr. Shepard asked me to conduct a 'secret' tour of the facilities for you. I'm a big fan! I even had you over for my daughter's birthday a couple years ago.

RAY

Is that so? I think we can get you a sticker or button when we're done here.

WINSTON

(under his breath and creeped out)

Oh, the birthday parties. During our lean years.

RAY

Or as Venkman would say, "Our corporate restructuring."

CURATOR

Oh, that would be wonderful. Follow me...we'll go through the restoration department.

The curator ushers them down the hall to a locked metal gate. He unlocks and opens it. Ray walks through the opening.

ENCOUNTER 2: RAY GETS POSSESSED

As the museum curator opens the gate, Ray steps forward through the gap. The Wayward Angel Possessor returns to the area through a ceiling vent.

CURATOR
There it is again! Don't let it get me!

Ray bravely steps in front of the curator.

RAY
Don't you worry. She'll have to go through me first.

The curator cowers behind Ray. The Possessor dive-bombs Ray and possesses him. The action knocks back anyone standing near.

WINSTON
Aww, Ray! Damn. How many times do we have to talk about you choosing your words more carefully?!

Evil Ray then floats through the gate and locks it behind himself, blocking entry for the rest of the team. He laughs:

EVIL RAY
(filtered gibberish)
Mwa ta natch calla worn ormon!!

The floating figure of Ray floats around the room on the other side of the gate. He circles around, laughing at the Ghostbusters.

WINSTON
Okay. Ray went and got his dumb heroic self possessed.

CURATOR
Can you help him!

WINSTON
Yeah, I'm on it. Just gimme a second to teach the Youngblood something, will ya? So. When somebody gets possessed, the possess*OR* is more or less wearing the possess*EE* like a suit. A proton-proof suit. And you gotta drive the possess*OR* out. So just hose the possessEE down with positively charged slime. Be my guest.

Winston sprays the Possessor with slime. When the Player joins in, the Possessed Ray shrieks and flips out. And the possessor is driven out of Ray.

WINSTON (CONT'D)
Voila. That's fusion-based exorcism in a nutshell. Cleaner than someone's head spinnin' all the way around and barfing pea soup.

CURATOR
Will he be okay?

Ray gets up, staggers around, shakes it off.

WINSTON
How you doin', Ray?

RAY
Hazza buzzin? Bozzy bozzy...

WINSTON
(to player)
Yeah, he'll be fine in a second. Possession can be a rough ride. We've seen this before, some half dressed cowboy running around Time Square.

RAY
Ugh! Thanks, I think. Alright, let's show this plasmbag who's boss.

WINSTON
Mind opening the gate, first, Ray?

Ray does.

WINSTON (CONT'D)
Bring it down!

The Ghostbusters fight the ghost and eventually wrangle it into a trap.

The curator cheers.

CURATOR
You guys really are good.

...and beckons them to follow him. He opens a freight elevator and the Ghostbusters pile in.

WINSTON

After you.

RESTORATION ROOM

When the elevator doors open again, they are looking down a hallway. A sign says "Artifact Restoration" as the team exits the elevator:

PETER (O.S.)

(radio)

Uh, men?

RAY

Venkman! We've found the curator, and we're checking out the museum now.

PETER (O.S.)

(radio)

Great.

WINSTON

(superior)

Dig it Peter. Ray got possessed...again.

RAY

Aw, Zed.

PETER (O.S.)

(radio)

Really? Was it the old "Hey, this guy looks like he needs help?"

WINSTON

Nope, it was the "You'll have to go through me first."

PETER (O.S.)

(radio)

Man! I should have gone with my gut on that one...Oh, almost forgot why I called ...you know how you guys were gonna keep a low profile and sneak around the Museum to check it out?

RAY

Sure. That's what we're doing.

PETER

Well, that portion of tonight's show has concluded. I could use you guys here. Now. Guns blazing, and eyes flashing if you can swing it.

RAY

We're on our way.

(to curator)

Thanks for the tour. Gotta go.

The Ghostbusters hurry along the corridor.

Part Two: Gozer Exhibit A

The curator leads the Ghostbusters to the large exhibit room where the Gozerian artifacts are on display. Large statues and stone obelisks fill the room, with little placards next to them describing their significance. Museum patrons wander through the exhibit, admiring the various pieces, and hitting the waiters for cocktails and appetizers.

CUT SCENE 18 - CONFRONTATION AT THE PARTY (IN-GAME)

Ray, Winston and the Player enter the party and are immediately confronted by PECK, flanked by TWO SECURITY GUARDS, Harold and Danny, from the opening sequence.

PECK

No, No, NO! I want the Ghostbusters ejected from this facility immediately.

He's drowned out by the ROAR OF THE CROWD as they applaud the arrival of the Ghostbusters.

SOCIALITE

Oh look! The Ghostbusters! What a wonderful surprise!

RAY

I think they like us.

Peter approaches.

PETER

They sure do.

(to Peck)

Where's the Mayor, Peck? We've got news for him, and a photo op.

Peter looks around.

PETER (CONT'D)

I just saw him here...

PECK

The Mayor is...indisposed right now. Anything you need to tell him goes through me.

PETER

Not happening, Peck. This is for Jock and Jock alone. We'll wait for him to get redisposed.

PECK

Have it your way. Security, remove these men...with excessive force.

HAROLD

No offense, sir, but I'm glad they're here. You didn't see what me and Danny saw the other night.

PECK

Oh yeah? And what was that?

DANNY

Some crazy stuff.

PETER

Something like that, boys?

He points toward the center of the room.

GO TO GAMEPLAY:

ENCOUNTER 1: ILYSSA VANISHES

Peter points towards the center of the room. Ilyssa begins to float up between giant obelisks in the center of the room, surrounded by a sickly glow.

PETER

What can I say? I've got a thing for levitating women.

Museum guests start to notice Ilyssa's predicament and begin to scream as the room begins to shake. Another blue shockwave ripples from the frieze in the center of the obelisks. Suddenly, there is an explosion of light, Black Slime Floaters appear, and Ilyssa is gone.

PETER (CONT'D)

Why do the good ones always just disappear on me?

The museum curator flees and screams for security guards to sound the alarm. Large metal security gates descend at the exits.

The Mayor strolls back into the party, girls draped on either arm.

MAYOR

Hey, fellas! It's all my favorite Ghostbusters!

Comet-like spirits come rocketing out of the Gozerian obelisks and circle about the room. Some go flying out windows and others down the halls. As the comet spirits scatter, a swarm of four Possessor ghosts barrel into the room and begin dive-bombing into the panicked museum visitors and security guards.

MAYOR (CONT'D)

What in the *hell* is going on here?!

RAY

Oh, wow! It's a Thermian Possession event! I haven't ever seen one of these...it's beautiful!

PETER

Sure, it's like the 4th of July in Hell.

WINSTON

(to the Player)

More possessor ghosts! Kid, you know what to do!

PETER

Ray...

RAY

Well I know what *not* to do.

When you see a sexy Possessor Ghost for the first time...

PETER

Ray? That ghost is hot! ...and I'm feeling all conflicted.

One of the Possessors attacks Peck, who's hiding under a table, and possesses him.

WINSTON

They got Peck!

PETER

Boy, they sure did.

The player needs to pull out his slime blaster and exorcise the possessors out of the guests.

The player may or may not notice that the Mayor is not attacked by the Possessors at all. He eventually leaves/escapes with the rest of the guests.

As the ghosts get ejected, the other Ghostbusters take to the tasks of blasting them with their proton beams and getting them ready for capture.

At some point in the fight, Peck is exorcised.

WINSTON

The kid sprang Peck!

PETER

It would have been cruel not to. That poor ghost must have been in absolute misery.

PECK

Gazza! bermberm splizza wozz!

RAY

Hurts, doesn't it? Let it all out.

PETER

What is that? Italian? Very continental.

PECK

(enraged)

I'll see you all on Rikers Island for this!

He flees.

PETER

(calling)

Okay, Boss. Drive safe. I'm gonna be a little late coming in tomorrow. I have a dental appointment with your veterinarian.

ENCOUNTER 4: EQUIPMENT BRIEFING- THE TETHER INTRO

Ilyssa appears, floating on her back through the air, being towed by a Black Slime floater toward a side corridor and away from the exhibit.

The Black Slime floater knocks over a huge stone monolith that breaks into a bunch of pieces across a corridor. The floater then drags Ilyssa crashing right through a security gate, causing it to malfunction and open slightly (by about a foot).

PETER

Ilyssa! Wow, she just caused a lot of damage.

RAY

Alright, Venkman, you take the Recruit and follow her. Be careful. Winston and I are going to find the assistant curator and get him to open some of these gates.

Ray and Winston split off from the group with the curator.

Once they're gone, the Player and Peter head over to the malfunctioning security gate and the rubble in front of it.

PETER

Come in, Ray. We got a bunch of rubble and stuff blocking our way. Any suggestions would be just super.

RAY (O.S.)

(on radio)

Okay. Listen. Equip your Slime Blower for traction-levitation. Flip that switch on the nozzle. Got it? That activates the Tether Gun function. Use this alternate feature to launch a glob of slime. Then pick a second point and launch another glob. Two consecutive globs stretch a plasmic strand between them. The strands contract, and pull the two ends together. It works for all sorts of things: move heavy objects; slow down fast-moving enemies, hell, even make a web.

PETER

Sure, sure. A million household uses. Thanks, Ray.

(to player)

The Tether. There ya go. Give it a shot.

Once the player has cleared enough of the rubble out of the way:

PETER (CONT'D)
Well, it's open. It's really heavy, though...even for someone with a physique as astounding as mine.

If the Player doesn't get it:

PETER (CONT'D)
See if that tether thing will do anything. Ray seems to be pretty sold on it.

Since the gate is unlatched (not closed all the way), the player can use the tether gun to pull it open. Shooting the gate and then shooting the ceiling will apply upward force to the gate, and once the player has put enough tethers on it that pull the gate to the ceiling, the gate will raise all the way and then lock into the up position.

PETER (CONT'D)
(mildly surprised)
Hey, how about that? Good work, Houdini.

Note: Gates that are partially open (raised about a foot from the ground) is a consistent player clue that the door can be tethered open.

If Player tries to tether open a locked gate:

PETER (CONT'D)
I don't think that's gonna work the way you want it to, Cochise. See? Still locked and neither one of us has a key.

PART THREE: SHANDOR EXHIBIT B

Peter and the Player find their way down museum corridors, occasionally getting a glimpse of the floating figure of Ilyssa and the Black Slime Floater just as they round the corner,

PETER
There she goes. This is like trying to catch a bus on Staten island.

ALT line:

PETER (CONT'D)
Bring her back! Those guys are going to seriously regret treating my girlfriend like this.

Soon they find themselves in a series of exhibit rooms connected by corridors. Drawings, paintings and glass-cased displays show off various aspects of the exhibit.

PETER (CONT'D)
Interesting stuff. Looks like a Howard Hughes estate sale.

ENCOUNTER 1: POSSESSORS IN SHINING ARMOR

One portion of the hall has a large display of armor suits. The suits are spread out around the room beside many of the exhibits, and some in exhibit cases themselves.

Peter walks down a row of them pointing at each case.

PETER
Hittite.
(next case)
Menonite.
(next)
Phoenician.
(next)
Babylonian.
(next)
Assyrian.
(next)
Sumerian.
(to player)
Just one of those things you pick up. You know...around the office.

As the Ghostbusters come near, a troupe of possessor ghosts enter the hall

PETER (CONT'D)
Ladies...

and fly into the suits of armor, possessing them and making them come to life.

PETER (CONT'D)
...Gentlemen.

The player must spray the suits of armor with slime to exorcise the ghosts out of them.

PETER (CONT'D)
So this is just a wild guess, but the slime should work on these stiffs, too.

When they see a suit of armor come to life:

PETER (CONT'D)
Looks like Sir Galahad's a little grumpy.

Then.

PETER (CONT'D)
Nebuchadnezzar at ten o'clock!

ENCOUNTER 2: THE SPLIT POSSESSORS

RAY (O.S.)
(radio)
Peter, come in.

PETER
Hi honey. How was your day?

RAY (O.S.)
(radio)
We've reached the security office - somebody gave it a real going over. Black slime everywhere. Its going to take some time to clean this up.

PETER
Well, when you get a minute, open gate 3487, would ya? For grins and giggles?

Distorted sound of the slime blower activating.

RAY (O.S.)
(radio)
3487? Alright, I think we've got it.

The gate opens, allowing you through, but once the team is in the room, the doors go crazy and close.

RAY (O.S.) (CONT'D)
(radio)
Whoa! We're under attack! We'll get back to you!

PETER
Okay, thanks. And, Ray, *think* about what you're doing before--

RAY (O.S.)
(radio)
Kazza gorba smotz chorzig glump!! Froga! Froga?!

WINSTON (O.S.)
(radio)
Uh... can you hold that thought for a minute, Venkman? I gotta go catch Ray.

PETER
Just like a puppy...every day's the first day.

A possessor enters the room, and we see a short intro scene where it performs its mitosis ability, splitting itself in two. Each half flies into a different object.

PETER (CONT'D)
(into radio)
Uh, Ray, we just saw some ghost divide itself in half. Would _love_ to hear your thoughts.

RAY (O.S.)
(on radio, struggling as he fights)
Cool. Ectoplasmic mitosis...great! Each of the two parts are too insubstantial to affect your nutrona stream. Try using the slime tether to snap them back together again. Then you might have a chance to capture it.

PETER
Got it, Ray. Thanks.
(to Player)
He says it's Paramus Halitosis. Can you work with that?

If you can get them both out of their objects and tether them, they can get fused together so that you can capture them.

When the split ghost is fused, it's revealed as the scary harridan version of the wayward angel possessor.

PETER (CONT'D)
Yikes. That didn't do her any favors...or me. Can you pull her back apart? No, no, okay. Just put her in the box, will ya?

After the ghost is captured, a whole bunch of splitting possessors of various colors enter the room and begin to attack.

PETER (CONT'D)
Looks like they've got backup.

RAY (O.S.)
(on radio)
Be careful, guys! Only split ghosts of the same color can be tethered together to form a capturable entity.

After a certain amount of possessors are captured:

RAY (O.S.) (CONT'D)
(on radio)
Alright, we've got things under control. Opening the gates now.

PART FOUR: ANCIENT CIVILIZATIONS EXHIBIT A

ENCOUNTER 1: FLYING SKULLS

As the Ghostbusters enter the Ancient Civilizations exhibit, they see large piles of skulls on the tops of various pillars throughout the room. The piles begin to glow, and some of the skulls lift off and begin to attack.

PETER
I'd be lying if I told you I didn't expect that to happen. And, you know, shame on me for thinking it but it's exactly this kind of behavior that gives flying skulls a bad name.

Fighting:

PETER (CONT'D)
Take that Hamlet! YORICK

ENCOUNTER 2: BLACK SLIME FLOATERS

As the Ghostbusters enter Exhibit B, a large monument falls over across the door.

PETER
Lucky for us we just came through that, huh? It would be terrible to get trapped on the side that _doesn't_ have the monsters in it.

Looking around, they see there are no other doors leading out of this room Ñ the Ghostbusters are trapped!

Peter look around. Looks at his watch,.

PETER (CONT'D)
No? Just give it a minute. They're probably stuck in traffic.

Then.

PETER (CONT'D)
I really gotta find a new way to meet women. Women possessed by ghosts are so high maintenance.

All is quiet. But not for long... As the Ghostbusters pass between the cases, part of the exhibit opens up, and the disgusting forms of two black slime floaters ooze out.

PETER (CONT'D)
Those are the jerks trying to make off with my best girl!

ALT line

PETER (CONT'D)
They're made entirely of black slime. Should I call it in, or do you want to work this one out for ourselves...yes? No? Okay, see what you can do.

The team scatters as the creatures begin to rampage. The room should include a number of large column-type structures to evade around.

PETER (CONT'D)
Stick and move, Bosco. Stick and move!

When one of the Black Slime creatures is destroyed.

PETER (CONT'D)
That's it? Nothing left to trap? Well, I'm still invoicing the city for it. Or Louis will, when he gets back.

ALT line:

PETER (CONT'D)
Yeah! Your plan's working great, Hopalong! Just do it again the same way. Maybe a little faster.

ALT Line:

PETER (CONT'D)

These black slime guys. There's something special about them. I can't put my finger on it yet...

ENCOUNTER 3: INVISIBLE DOORWAY

The flyers are destroyed, but our heroes are still trapped in the room.

PETER

(into radio)

Uh Ray? We seem to be stuck. There's no doors out of this room.

RAY (O.S.)

(on radio)

The Egyptian main room? Check the West wall. There should be a door leading through to the next exhibit.

PETER

Okay, looking. No. I don't see anything.

RAY (O.S.)

(on radio)

Well, I'm looking right at the blueprints, and--

All of a sudden, the player's PKE Meter chirps, indicating the presence of an invisible object.

PETER

What was that?! Oh, yeah. I have one of those too. It's a signal, right?

(into radio)

We got a signal. Hang on, Ray.

Following the signal will lead you to a blank spot on the east wall. In ghost vision mode, you'll see the outline of a doorway on the wall in orange.

PETER (CONT'D)

No door, but we do see a kind of glowing, orange outline of a door. Does that help?

RAY (O.S.)

(on radio)

What you're seeing is a fold in reality. The ghosts removed the door from this plane of existence.

PETER

Okay. But could you please inform us what that means?

RAY (O.S.)

(radio)

Well, this is an educated guess, but since they're gone, the ghosts' influence should fade, and eventually the door will return to its rightful place. Few hours, probably.

PETER

A few hours? But I gotta pee.

RAY (O.S.)

(radio)

Hold it. Not sure what else to tell you. The analysis we're working on is largely theoretical.

PETER

But the biological situation I'm experiencing is *not* theoretical.

WINSTON (O.S.)

(radio)

Just slime the damn thing!

PETER

(to player)

I like that approach. We're taking the Winston approach.

If you spray the area with slime, the doorway appears and the team can move forward.

ENCOUNTER 4: SKULLS AND POSSESSORS

The team continues through this exhibit, through some smaller rooms and corridors. They are ambushed by some more possessors and flying skulls. There is nothing here blocking progress forward except for tetherable obstacles (doors to pull up and rubble to clear).

PETER

(singing)
You haul sixteen tons and what do you get?
…really?

Then.

PETER (CONT'D)
What do you think we could get for these Slime Blowers on the Home Shopping Network?

In one corner of the area that the player is less likely to actually walk, there will be a secret invisible doorway, hiding a trapped museum patron. If the player gets in close range, the PKE Meter will pick up the invisible object, allowing them to find and save the patron.

PART FIVE: ANCIENT CIVILIZATIONS EXHIBIT B

The Ghostbusters enter the next exhibit on the upper floor of a large space, with walkways that overlook the larger part of the artifacts on the lower floor. There is a bridge across the space, covered in black slime towards the middle.

PETER
It's funny. I hate seeing Ilyssa in her condition, but when she doesn't float by for a while, I kind of miss it. It's the trademark of a Venkman girl.

Ilyssa floats by.

PETER (CONT'D)
Ahh. See? Wave, Cadet. Hi Ilyssa.

ENCOUNTER 1: TURRET MOUTHS

As soon as they get into the room, a turret mouth is introduced, appearing on the far side, shooting tetherable projectiles at the Ghostbusters.

PETER
(into radio)
Ray, some enormous things are shooting what appears to be ghostly cannonballs at our heads. Care to enlighten us?

RAY (O.S.)
(on radio)
Wow, I've only ever read about those!

PETER

If only there was some way we could switch places… since you're so fascinated. You could be having all the fun. Now, how do we stop them and send them home?

ALT Line:

PETER (CONT'D)

Well, do you have a charm, or a spell or ritual or something that would allow us to switch places, so you could experience this yourself? Something you've only ever read about maybe?

RAY (O.S.)

(radio)

They can only be harmed by the explosions from their own projectiles.

PETER

We have to get them to shoot themselves? I think that's going to be a hard sell.

RAY (O.S.)

That would certainly work, but if you use your Tether Stream, you can throw cannonballs back at them yourself!

PETER

I knew that. Just wanted to let you think you were leading the charge.

Once the first one is destroyed, two more appear and start firing at you.

PETER (CONT'D)

Once you know the trick to it, it's all just kind of fun, right?

When all the mouths are destroyed, the player can easily clean the slime off the bridge and walk across.

PETER (CONT'D)

Black slime on the bridge.

RAY (O.S.)

(radio)

Okay, what you do is--

PETER

No, We got it under control. Thanks. Venkman out.

ENCOUNTER 2: MOUTHS AND FLYING SKULLS

As soon as the Ghostbusters get across the walkway, flying skulls attack, spawning in continuously at regular intervals. When the Ghostbusters cross through a series of encounters with combinations of flying skulls and turret mouths.

PETER (CONT'D)

They don't tell you that this is the biggest museum on the planet when you walk in. You think they'd put that in a pamphlet, or at least put some moving sidewalks in. I'm chaffing.

ENCOUNTER 3: THE LAST SECURITY GATE

Back on the upper level, you see Ilyssa floating around a corner, but as you come around to follow, you see another security gate blocking your path.

PETER

(into radio)

Ray, we're shut in again. Can you raise another security gate for us? Its gate number...

RAY (O.S.)

(Stoic on the radio)

Sorry, no can do. We've left the security office.

PETER

Well then, go back to the security office.

RAY

(Stoic)

No can do. We're following a big PKE signal. Don't want to lose it.

As they're talking, Ray, Winston, and the Curator walk around the corner, on the other side of the closed gate. They don't notice us, and Venkman is looking away from the gate, still talking on the radio. Ray and Peter are getting more heated in their argument.

RAY (CONT'D)

(still on radio)

Can you find another way around?

The curator notices the player and walks over to a panel on the wall to open up the gate.

PETER

No...anyway, I don't *think* so. I'm a door guy, Ray. I like to go through doors. The kind you can see *all* the time. Maybe an occasional window, hey, sometimes I'll go through a...

Everyone is surprised to hear the security gate raise, and they turn to look.

PETER (CONT'D)

(radio)

...gate.

(seeing Ray)

Dr. Stantz.

RAY

(radio)

Dr. Venkman.

They wave at each other.

ENCOUNTER 4: BLACK SLIME FLOATER, TURRET MOUTHS FIGHT

The Ghostbusters enter the upper level of the rotunda to a cold reception from a number of black slime flyers and turret mouths. The battle should last for a few minutes.

PETER

Black slime guys again. I think they're running this joint. Just something about that big yellow eyeball that says "head guy." You know?

ENCOUNTER 5: RESCUING ILYSSA

Once the fight is over, Peter calls out that Ilyssa is lying on the floor, down on the lower level.

PETER

(excited, happy)

Ilyssa! Don't move. Fellas! Ilyssa's down there. And she's lying on the *floor*!

We cut to a level ending cinematic to see him leaning over the figure of Ilyssa, out cold, laying on the ground behind a devastated display.

FMV: CUT SCENE 19 - THE MANDALA MAP AND THE CHAIRMAN

INT. THE MUSEUM OF NATURAL HISTORY - LATER

Peter lifts Ilyssa up. She comes to, looking straight into Venkman's eyes. He smiles.

ILYSSA

Ugh. What a nightmare.

PETER

Thanks. Just the words a rescuing hero wants to hear from his damsel in distress. Ya know, your eyes are prettier when they aren't glowing.

Egon rushes in with the other Ghostbusters and the Player.

PETER (CONT'D)

Where the heck did you come from?

EGON

Ray, Peter, I've made an extraordinarily frightening discovery. All my data indicate that the Ghostworld is beginning to push through multiple cross portals from their dimension into ours..

PETER

Great. Overtime payments to all.

RAY

Egon, we must get Ilyssa back to the firehouse for tests...

PETER

...and that pizza with a nice Antinori '95 then some rest on a comfy couch, like the one in my office. Good call. I'll take her.

ALT Line:

PETER (CONT'D)

And we need to get her out of here. Darling? You are way too popular among the black slime crowd.

In BG, Winston is studying the MANDALA SYMBOL in the Shandor Exhibit.

WINSTON

(to the others)

Guys! Look! The symbol on the frieze! The nodes are glowing.

The Mandala has three points glowing BRIGHT RED, while one is dark.

EGON

Just like the other one. It might be those nodes indicate the locations of all the cross portals to the Ghostworld.

They all approach the Mandala to study it.

WINSTON

Might be.

RAY

...and that one's dark because we shut it down at the library.

PETER

Okay…so… we shut down the rest. A poodle-walk, right?

EGON

All we have to do is find them.

WINSTON

Uh, men? There's only one light out there. So if this place is depicted on that symbol too...

EGON

Then it's still active.

Suddenly, a GHOSTWORLD PORTAL OPENS right next to Ilyssa, and the CHAIRMAN, a horrible Black Slime creature, emerges from it. He snatches Ilyssa, sending Ray FLYING.

RAY

Whooaa!

ILYSSA

(screams)

Venkman help!

The Chairman FLIES around the interior of the museum, knocking over statuary, laughing maniacally, Ilyssa screaming all the while.

PETER
Why my name? Does that mean she's gonna blame me for this?

RAY
Block the exits!

EGON
Don't let it escape with her!

WINSTON
You guys hit him with slime! We'll finish him with Boson Darts.

PETER
Huh?

EGON
Aim for the big yellow Eye!

WINSTON
Ready!

The Chairman, sensing big trouble, tries to squirm into a small hole in the floorboard. He can't fit Ilyssa through, so he throws her away into a corner.

The Ghostbusters release their streams. Winston is nearest to Ilyssa.

PETER
(over the crackling and zapping)
Winston! Get the lady outta here before he goes after her again!

Winston helps Ilyssa to her feet and OUT.

Meanwhile, The Chairman compresses himself into liquid black slime. He disappears down the hole.

PETER (CONT'D)
Now that I'd like to be able to do once in a while.

LEVEL LOAD:
PARADE:

MISSION 5: PARADE

SCENARIO 1, PART 1: MUSEUM WRAP-UP: GAMEPLAY

Egon takes a look at the black slime trail.

EGON

It is vital to stop that slime flow.

PETER

(to Player)

Okay, Hotrod. Let's make us a hole!

If the player doesn't activate the slime door within the timer range.

PETER (CONT'D)

Come on, I called you a cool name. The least you could do is that slime door thing. Remember?

Player makes a hole. If not, Egon does.

SCENARIO 1, PART 2: MANDALA TUNNELS

The player follows Peter, Egon and Ray down a flight of stairs into the museum's basement. There they find that the black slime from the room above has dripped through a ceiling duct and has formed sporadic rivulets and spatters on the wall: just enough to follow. The Ghostbusters follow the slime as it winds through the museum's Mandala tunnels.

RAY

He left a trail! This way!

PETER

A trail. Meaning we'll find him. I feel better already.

SCENARIO 1, PART 3: MANDALA TUNNEL SCARE

As the player begins to move further into the tunnels, there is a scare moment where something scary happens with no actual threat. (Steam blasts out of a pipe unexpectedly, a rat scurries across the floor, etc.)

RAY

Yahhh!

PETER

(mocking)

What's the matter Ray? That little thing scare--
Yaahhh!

A repeat, but this time to Peter.

EGON

Don't hold me to it but these things always come in threes.

Nothing else happens.

SCENARIO 1, PART 4: TRANSITIONING INTO THE TROUGH AREA

The player now moves further down into the tunnel where water and slime is draining into a collection area. The player moves along the sides of the tunnel until they reach a maintenance stairwell into the water.

EGON

Strange.

PETER

What's that, Egon?

EGON

This tunnel network. What could it possibly have been built for?

RAY

I was thinking the same thing!

PETER

But it's just an old steam tunnel, right?

RAY

No way, Peter. The design and valves don't fit for moving steam, water, gas, electric, oil, trains, not even slime.

PETER

What about Morlocks?

RAY

Morlocks would hate this kind of ornamentation.

He shines his flashlight on the walls. They're covered with intricate scrolling filigree and arcane symbols.

EGON

Not to mention I can't identify the alloy fabrication.

The player then moves into the larger potion of the room where there are three drainage pipes, two of which are blocked with grates.

PETER

No steam, no morlocks, huh? Plenty of ghosts, though.

Colorful orbs and spheres, and the occasional non-interactive spectre, constantly whoosh through the tunnel, whipping around the Ghostbusters.

EGON

You're right about that. There's more consistent, accelerated PKE blowing through here than I've ever seen. But this is not the origin point. This is a conduit.

RAY

Question is...where's does it lead?

EGON

It's possible that we crossed through a portal.

PETER

Wait. We're in Ghostworld?

Egon shrugs.

PETER (CONT'D)

Egon, it's dark down here. Did you just shrug?

The black slime trail has also dissipated leaving no path for the player to follow.

In the tunnels:

RAY

Hmm. Watch stopped. Anybody know what time it is?

PETER

It's late, Ray. Way past bedtime. In our dimension, anyway.

EGON

Actually, it's early. 8:34 in the morning. In our dimension.

PETER
Your watch is working?

EGON
I don't wear a watch. I count seconds in my head.
(beat)
8:35.

SCENARIO 1, PART 5: LOSING THE TRAIL

Ghostbusters lose the black slime's trail and must use the PKE Meters to find its direction, and then blast through a wall or floor using their proton wands in order to continue.

RAY
Well, we knew which way to go for a while at least.

PETER
I think the time for optimism has passed, Ray.

RAY
There's got to be another way around this.

EGON
Check your meters.

The Player blasts through a wall:

RAY
Throw at the target.

EGON
First find the target.

Successful shooting...

PETER
Nice shootin', Tex.

ALT Line:

PETER(CONT'D)
Fair piece a' shootin', Pardner.

ALT Line:

PETER (CONT'D)
Whoa! The young maverick here took down
that wall like it killed his dog.
(beat)
What you got against walls, boy?

RAY
The new guy's alright.

PETER
So far, not too shabby.

MANDALA TUNNELS, PART 11: THE SLIME PILLAR

The slime river finally ends in a large pool in a cylindrical well. Unfortunately, the slime is forming a column and is snaking up through a grate to the street above.

RAY
Oh! My! So MUCH black slime!

PETER
Aw, it just *seems* like a lot, because it's
ALIVE!

EGON
The column...it's flowing upwards.

RAY
If you see a big yellow eye in there, poke it
with something!

The Ghostbusters watch the pond and pillar for a beat.

EGON
No yellow eye, Ray!

RAY
Maybe it already went up there.

If the Player fires slime into the black slime pool, the slime disappears:

RAY (CONT'D)
Good instincts, Chief. But there's just too much
black slime in there.

The Ghostbusters find a wide stone stair that winds up around the wall of the well.

PETER

Up?

RAY

Uh-huh.

They ascend the stairs.

As the Ghostbusters climb higher, ominous sounds filter through from above and increase in volume: heavy thuds, high sharp crashes.

EGON

That doesn't sound good.

Peter is in the lead.

PETER

Was it my turn to lead? I don't want to take anybody's turn.

The sounds grow louder. Peter reaches the top, a circular hatch.

PETER (CONT'D)

Wonder what paralyzing terror's on the other side of this hatch.

EGON

Only one way to find out.

PETER

I was afraid you were gonna say that. Come on, give me a hand.

Egon approaches to help.

They open the hatch, and sharp, blinding white light stabs in from above. The noise swells to a cacophony of erratic beats, bleating cries, and violent crashing.

RAY

Welcome back to Ghostworld.

PART TWO: PARADE ROUTE, STREET LEVEL

SCENARIO 2: PARADE ROUTE

FMV: CUT SCENE 20 - GHOSTBUSTERS APPEAR AT THE PARADE (NON-INTERACTIVE CINEMATIC)

EXT. THE NEW YORK CITY STREET

The Ghostbusters stagger out of the tunnel hatch, blinded by daylight. As the image settles and becomes clear, they see that they've come up in a New York City Street.

The sounds of marching bands warming up fills the air. People mill about, giant balloons drift overhead, and floats are strewn everywhere.

PETER
Ghostworld is more festive than you guys described.

RAY
Peter! It's the Thanksgiving Day Parade! I completely forgot what day was!

Peter looks at Egon.

PETER
'We crossed over...or not?

RAY
Or we did and then crossed back.

Egon shrugs.

PETER (CONT'D)
That shrug I can see.

EGON
Looks like the parade is stopped.

The police have cordoned off a section of the street. A giant pool of slime has gathered beneath a monstrous DOG BALLOON, BLINKERS THE SCIENCE PUP. The balloon looks old and weary, with patches keeping it intact.

RAY
There's our pool of black slime.

Egon approaches.

PETER
(to the crowd)

Don't touch the slime...it's extremely dangerous!

Ray recognizes the balloon dog immediately.

RAY

(excited)

It's Blinkers the Science Pup! When I was a kid he was my favorite! I learned a lot of my science from Blinkers.

PETER

I don't like the looks of him.

RAY

(sadly)

Yeah, you're not the only one. This is his last year in the parade. They're retiring him. Kids just don't connect with him anymore. I still have all his shows on Beta.

PETER

(consoling)

Yeah, well, listen Ray: kids are cruel. And they like Japanese robots. If Blinkers there could turn into something else, he'd be right back on top again.

EGON

I think Venkman has reason to be concerned, Ray. I'm getting the same volume in PKE spikes we had at the museum.

In BG we see the black slime oozing upward into Blinkers. The sagging balloon comes to life--transforming from a dopey pup to a demonic monster in seconds.

He lets out a tremendous ROAR!

PETER

Now I didn't see that coming. But I probably should have.

Blinkers goes off, destruction in his wake.

GO TO
GAMEPLAY:

The Ghostbusters move through the crowd with forced cool. Blinkers goes on a destructive rampage.

EGON
Blinkers enjoys destroying things like any good dog.

RAY
Oh man! How many more beloved icons from my youth does the paranormal have to ruin for me?

PETER
Now Ray, the last icon that tried to destroy New York was technically your fault.

RAY
I remember.

The balloon comes completely alive and starts to move down the street towards the rest of the parade caravan. Some people are scared and begin to flee while others are simply confused.

The balloon's handlers run off as frightening ghosts have taken their place, holding the support lines on the float.

SCENARIO 2C: GETTING ON THE FLOAT

As the possessed float takes off down the street, it leaves a trail of black slime behind it that quickly fills the street. Moving floats careen in the mess. Others just stop.

Up ahead, a stalled float is taken over by ghosts: Parade Queen Possessors. It starts moving and follows the giant possessed mascot, who is raining Black Slime down on the streets and summoning ghosts from all quarters.

PETER
Well, hello, ladies. Fetching sashes, if you don't mind me saying.

RAY
I remember her! It's the Broccoli Queen, 1964! Ooh, she was something. Had a tragic death as I recall. Fell asleep in a sauna and died in '67.

PETER
So, are you saying the Broccoli Queen was steamed to death?

Egon and Peter share a look.

EGON

She seems a little overdone...not decomposing well at all.

PETER

These old girls aren't all that bad. A few strategic compliments... and we can talk her right back into the grave.

ALT Line:

PETER (CONT'D)

(to player)

Hey Slick. You hunting for cougar? Egon is a spectacular wingman.

The Player traps one.

EGON

Which one was that?

RAY

Lady Kielbasa, 1943.

EGON

Ray?

RAY

What? I had the whole set of Parade Float Figures trading cards. I didn't like baseball until I was 18.

PETER

A little pathethic, maybe. But sweet.

EGON

Stop that float!

The Ghostbusters are not able to continue their pursuit on foot because of the black slime.

RAY

We can't go through there! The Black Slime will eat through our bodies into our souls…

PETER

The pup's not gonna get away that easily!

EGON

Let's climb on that float so we can keep up to him.

PETER

Think we could we find anything more flammable than a giant pile of tissue paper to ride on?

RAY

(glumly)

I'll drive. I can't bear to attack Blinkers. Even if he is a horrible, out of control embodiment of evil now.

SCENARIO 2D: PURSUING THE GHOST FLOAT

The ghost float now becomes aware that it is being pursued. It now sends out a wave of ghost enemies to fight the Ghostbusters.

A wave of Marching Band ghosts swoops in from on high, harassing the Ghostbusters and protecting the possessed float.

EGON

Marching Band ghosts!

PETER

Hey, who doesn't love a marching band?

RAY

(mean)

Leave the tuba and the triangle to me. I've got some issues to work through.

FLOAT VS. FLOAT, LOCATION 1: SET-UP

The crowd and parade folk are now becoming aware of the paranormal threat. The ghost float is becoming more conspicuous and floats are now becoming derelict. The Ghostbusters' float now slowly crashes into the float in front of it.

PETER

(feigned concern)

Oh no, we're crashing.

(a beat)

We're...still crashing.

Now with a string of floats in street, the Ghostbusters now move from float to float.

LOYAL ORDER OF PELICANS ghosts emerge, crazily driving the tiny little ghost car that they're wedged into.

EGON

Shriners?

RAY

No: Loyal Order of Pelicans. Even a Shriner's ghost would never do anyone harm.

PETER

We gave at the office. Get him.

SCENARIO 3A: WAVE FIGHT ENCOUNTER

The Ghostbusters must now take on another wave of ghosts. The player must take to the street to enter the next float now, having to deal with black slime as well.

RAY

(angry)

Oh, it's that damn band again. Gimme all you've got!

He lays into the band ghosts with relish.

Peter looks at Egon. Shrugs.

PETER

It's therapeutic.

After the fight.

EGON

I got a piccolo, two french horns, and a kettle drum. How about you?

PETER

I could swear I put a couple of sousaphones and a timpani in there. Anybody see a loose timpani?

SCENARIO 3B: SECOND WAVE FIGHT

The Ghostbusters now take on Pelicans and Parade Queens at the same time ranged attackers and other ghosts.

EGON
(calling out)
Keep your eye on the Demon Dog! He's the source of all this! Sorry, Ray.

PETER
This parade is going to have the *wildest* after party! How do you get invites to that?

FLOAT VS.
FLOAT,
LOCATION 2:
FLOAT CHASE

Slow motion chase against ghosts on another float up ahead.

SCENARIO 4: RAY'S OCCULT BOOKSTORE

An erratic float causes a major pileup, and Evil Blinkers drifts further away.

PETER
(shaking his head)
Do you have any idea how much effort it takes to create a six-float pile up? It's astounding.

RAY
There goes Blinkers.

EGON
The street's completely jammed! There's no way we can get through this wreckage to catch him.

RAY
Then let's go up! It just so happens that I have the key to a shortcut.

SCENARIO 4A: ENTERING THE BOOKSTORE

The Ghostbusters enter the bookstore. Stacks of unorganized books line the walls.

EGON
I didn't realize that you meant that literally.

PETER

Love what you've done, here, Ray. 'Early American Abandonment' suits the place.

RAY

We've been so busy lately, I haven't had time to do much housekeeping.

It is a cluttered dark space and on the wall furthest from the doorway, the Fettuccine painting from the second movie is in full view.

PETER

Ray! You kept the Fettucine?!

(looks at Ray warmly)

You really do care.

RAY

(sheepish)

Yeah, well...I like to see us all up there like that. Makes me feel good.

PETER

You old softy.

If Player shoots a weapon in here.

EGON

I'd advise against that. Ray is sensitive about his books.

PETER

He's right, Pancho. Don't bite the hand that writes your paycheck.

EGON

Ray, where is that item we were working on here a few weeks ago?

RAY

I tinkered with it a little. Accuracy is about 25% improved from before.

PETER

What is this, twin language? 50% of the people in this room aren't really privy to the conversation.

RAY

Let's take it up to the roof. Show you there.

EGON

How do we get to the roof?

RAY

This way.

SCENARIO 4B: TRAVELING TO THE SECOND FLOOR

THIS IS THE STAIRWELL LEADING TO THE SECOND FLOOR

PETER

How many floors?

RAY

As many as it takes. Keep moving.

PETER

No, it was an actual question. Wanna make sure the Youngster here paces himself. Save a little something, kid.

SCENARIO 4C: TRAVELING TO THE THIRD FLOOR

As the player is moving to the third floor, Bipeds come down the stairs blocking the player. Once the player is engaged in combat, bipeds come from the lower floor, surprising the player from behind;)

EGON

They're behind us!

RAY

Try to pivot them to get around their shields!

EGON

Can't do it!

PETER

Come on, Junior, get to work.

PART FIVE: ROOFTOPS

SCENARIO 5A: OUT ONTO THE ROOF

The player exits the bookstore onto the roof.

PETER
Let's see this big surprise you guys were cooking up downstairs.

Ray & Egon bolt and fasten something onto the Player's pack.

EGON
This is a prototype Meson Collider. It releases a hyper-collided...

PETER
...hence the clever name...

EGON
...long-range stream of particles that will vaporize any material in its trajectory.

RAY
The spread is limited but intensely focused: its great for dead-eye accuracy. Long distance, medium distance.

EGON
In close quarters against agile targets I expect it may be a little unwieldy, though.

RAY
Here's how you use it.

Onscreen text appears detailing Player controls for the Meson Collider.

SCENARIO 5B: WAVE FIGHT

The possessed balloon can be seen wreaking havoc across the street. He takes sight of the Ghostbusters and releases several enemies. EVIL CLOWNS appear.

PETER
Ugh! I hate living clowns, let alone dead ones.

SCENARIO 5C: ENTERING THE APARTMENT

The Ghostbusters run out of rooftop.

RAY
Oops. Ran out of roof.

EGON

There's an open window!

Egon points at a decidedly closed window.

RAY

That window's not open!

Looks at Egon, who smirks back. Ray gets it.

RAY (CONT'D)

I think that's your cue, rookie.

Player breaks out the window with his weapon of choice. They take their chase indoors.

SCENARIO 5D: BIPEDS ATTACK

As the Ghostbusters exit an apartment trying to get to the stairs, bipeds burst out of a door and attack the player.

PETER

More circus freaks. Is there a theme here?

RAY

Yes. There certainly is. In the 1930's, a famous Russian Circus toured New England.

EGON

Buryshkin's Moscow Circus. "Infamous" would be more accurate.

RAY

Right. Bursyshkin couldn't compete directly with the bigger shows, so he billed his as the Deadliest Show on Earth.

EGON

He lived up to that, too.

RAY

Right. His performers died regularly, and the crowds just got bigger.

EGON (CONT'D)

They used to perform at this parade every Thanksgiving.

PETER

Looks like they're ready to resume the tradition.

RAY

Heads up! ...Here they come!

Scenario 5e: Roof Access

The player finds the stairs leading to the roof.

Scenario 5f: Back on the Roof

The player now returns to the rooftop and moves across to an adjoining building.

EGON

Slime them first!

RAY

Then hit the toggle for your Meson Spread to capture them.

SCENARIO 5G: WAVE FIGHT

When the Ghostbusters take the stairs to a lower rooftop, a wave of Circus Aerialists accompanied by ranged enemies must be taken out.

SCENARIO 5I: FIRE ESCAPE

The fire escape leads to an alley which feeds into the middle of the street where the parade ends.

EGON

The parade ends right down there.

PETER

Good. We gotta have a little chat with the mayor and his boys.

SCENARIO 5J: GRANDSTANDS

The Mayor and other important guest are in the grandstands at the parade's end. This is where the boss fight takes place.

EGON

There's the Mayor!

RAY

We've got to get to the Mayor before Blinkers does!

Ghostbusters take a fire escape all the way down to the street.

PART SIX: SHOWDOWN WITH BLINKERS (THE BALLOON DOG BOSS)

ENTRANCE FROM THE ALLEY

The Ghostbusters enter the grandstand area from the alley fire escape.

GRANDSTANDS, STREET LEVEL

PETER

Who said parades were boring?

GO TO GAMEPLAY:

THE CONGESTED PARADE

This is the remains of abandoned floats and the havoc stricken parade from the antics of the ghosts and Blinkers.

CUT SCENE 21 - THE BALLOON GETS PECK (NORMAL GAMEPLAY, FRAMED BY ENVIRONMENT TO FOCUS ON POSSESSED PARADE BALLOON)

EXT. MANHATTAN STREETS - THE PARADE ROUTE - LATER

Blinkers has the Mayor and Peck cornered. The Ghostbusters rush to intercept.

PETER

We need a distraction. Anyone see a real large fire hydrant? Or have a giant safety pin?

The balloon lets out a roar as the Mayor ducks behind Peck. Peck reacts, too late, as the balloon hurls gallons of SLIME, covering him in goo.

PECK

Aaagh!

The Mayor backs away, incensed.

MAYOR

Get the hell away from me!

The Blinkers Balloon turns it's attention on a different part of the crowd for a moment.

MAYOR (CONT'D)

Care to tell me why my library, museum and parade are all going down the toilet?

PECK

I told you, sir, the Ghostbusters are nothing but scam artists determined to throw a negative light on you and the City so they can get more business. They must be Republicans.

PETER

Hello, Peck. You're looking dapper. And I bet you had just gotten cleaned up from the Museum party last night.

MAYOR

Both of you pipe down!

Ray and Egon move toward the Mayor.

EGON

An enormous event is on the horizon sir.

RAY

Something at the Museum exhibit triggered a systemized psychic occurence. Some mechanism we don't know the nature of yet.

PECK

No. Of course you don't.

EGON

But it's feeding enormous energy somewhere.

RAY

Something that's now in the process of breaking down the walls between our world and...another one.

EGON

This other world is crossing through into ours. It started with simple ghosts and animated monsters.

Ray points at Blinkers.

RAY (CONT'D)

Now it's getting bigger. We don't know exactly what's next. But there's only room for one city here.

EGON

Two physical worlds can't exist in the same space. That's just simple particle physics.

PETER

We got a glimpse of the other world, Jock. It ain't a pretty place. We're talking divine combat, eight seals broken...

EGON

...whole blocks sinking into a fifth dimensional abyss...

RAY

Cockroaches the size of polo ponies.

PETER

(to player)

Pal you've been there. You want to tell him? No? Okay. Go ahead, Egon.

EGON

Terror in the streets.

PETER

Disco revivals opening up and down Broadway.

The Mayor holds up his hands.

MAYOR

I get it. We're in trouble. So what am I supposed to do?

RAY

We need to prepare the city for the worst.

Egon looks with concern at his PKE Meter.

MAYOR
The city's my responsibility, not yours. Now go do your job and stop that thing!

He walks away and Blinkers turns his attention back to the Ghostbusters.

GO TO
GAMEPLAY:

THE BOSSFIGHT
ARENA

BOSS BATTLE PROGRESSION:

á Stage 1: Blast balloon's 4 handlers so that they are each knocked away from the balloon's restraint lines. Perhaps tethering them can further delay them.

EGON
Hit the handlers first!

RAY
Take out the small ones!

á Stage 2: Balloon boss drifts up and is helpless for a time. While helpless, focus fire (squad command) on part of the balloon (wing, etc.) to cause it to flip over, exposing the valve that is on its back.

EGON
Looks helpless.

PETER
Now what?

RAY
It's got to have a weak spot somewhere.

EGON
Try to flip it around with the streams!

á Stage 3: Then railgun (or capture beam) the valve open. Then pour fire into the open valve causing damage. The handler ghosts return, pull the boss balloon down and the sequence begins again.

EGON (CONT'D)
Almost there! Keep it coming!

RAY

I'll teach you to posses a childhood friend!

PETER

No demon dog is gonna destroy *my* town!

STREET
INTERSECTION
BOSS ARENA

ENDING CINEMATIC (NON-INTERACTIVE)

CUT SCENE 22 - THE CHAIRMAN IS CAPTURED

EXT. MANHATTAN STREETS - THE PARADE ROUTE

Ray rushes toward the trap, checking it out.

RAY

That's it. He's ours.

The Ghostbusters catch their breath.

PETER

Yeah! You heard the man! Cold ones on me!

Peck crosses to the Ghostbusters, covered in Slime. Egon approaches behind him, taking samples of the goo from Peck as he rants.

PECK

(seething)

That's it...that's the last straw! I should have shuttered you fraudulent gangsters forever when I had the chance. You know what?! I'm going to put an end to this madness now. I'm shutting down your containment grid for good. You can kiss off a permanent licens, not to mention any chance for more government contracts. You... you did this to me, and you're going to pay! The whole *city* will have to pay because of you!

RAY

You're welcome.

PECK

You're done. I have the authority and I'm shutting you down.

PETER

What? But that shuts you down, too.

PECK

So be it. I have bigger fish to fry.

(regarding Egon)

And get him off me.

Egon takes one more sample and backs away as Peck leaves in a huff. Egon moves to the others.

EGON

We need to keep an eye on him.

PETER

Ya think?

EGON

No... I mean, we *really* need to keep an eye on him.

Egon holds up his PKE Meter in Peck's direction. The meter pings the MAX.

LEVEL LOAD:
FIREHOUSE 4:

FIREHOUSE 4

CUT SCENE 23 - THE MANDALA IS DISCOVERED

Cut scene begins at the empty Museum. Camera finds the Frieze with the SYMBOL carved in it. One of the glowing nodes pulses, then goes out. Two remain on.

CUT TO:

INT. THE FIREHOUSE - GHOSTBUSTERS' H.Q. - LATER

Ilyssa crosses toward Peter, who's fiddling with his proton pack.

ILYSSA

I saw... on TV...what you guys did at the parade. You're heroes.

Venkman puffs his chest.

PETER
Well, as usual, I led the charge. You know, there are a lot of perks that come with dating a hero. Best seats at the Met, any restaurant anytime...

RAY
We're fired heroes. Peck's gonna pull our license.

PETER
Aw, come on, Ray. It's the Holidays. Nobody's gonna be around to pull our license until Monday. We've got the whole weekend to stop this calamity and save the city. And...to put the cherry on top? It's a four-day weekend!

Ray and Egon pore over the Codex. On a wall nearby is a drawing of the symbol they're seeing everywhere, and a map of New York. Winston studies it.

RAY
What does this symbol *mean*?

WINSTON
Uh, guys?

They turn to him. He approaches the wall, takes the drawn symbol, turns it over and juxtaposes it over the City Map on the wall next to it. It's a...

WINSTON (CONT'D)
Perfect fit.

RAY
(amazed)
It's not a constellation. It's a mandala.

Walks to the board. Peter and Ilyssa follow.

PETER
Pretend for a minute one of us...
(nods toward Ilyssa)
...doesn't know what a mandala is. Explain.

EGON
A mandala is like a prayer labyrinth.

He traces a line from node to node.

RAY
And this one looks like a spiraling system that feeds into each successive node along the line until it reaches a culmination point. Before he died, Shandor must have set some mechanism in place similar to the antenna in Dana's building.

PETER
Oh, that's much clearer. This was the gizmo that was supposed to feed energy to the Destructor Form?

RAY
That's...that's right, Peter!

Peter nods, shrugs.

PETER
Thank you. Thank you very much.

EGON
Ghosts are trapped in the system, funneled from node to node, getting stronger and stronger, until they reach the end, and...

RAY
(pointing at the map as he talks)
Look. The first portal...the library. The second, the museum. And the third...the Sedgewick.

They all watch him.

EGON
And that means the fourth portal must be here.

Egon points to a spot on the map.

WINSTON
The middle of the Hudson River?

RAY
Well... according to the mandala, yes.

EGON
We may have to tweak that a bit.

PETER

I don't know, plenty of bodies in that river to become ghosts.

Ilyssa moves toward the map.

ILYSSA

But what does this have to do with me? Why are all these marshmallow men and ghosts after me? What did I do?

RAY

You were at the museum and the Sedgewick.

EGON

Maybe you were some sort of catalyst... accidentally setting things in motion.

ILYSSA

You're saying this is my fault?

PETER

(looking hard at Egon)

No. What Egon meant to say is that you have some sort of connection to this thing, and we're going back to the Sedgewick to find out what. Right, Egon?

EGON

What he said.

RAY

Do you remember where you were going when you were at the Sedgewick?

ILYSSA

I was standing outside a room. 1221. Something ws compelling me to go in, but I woke up just before the door opened. I ran out of there as fast as I could. And then some jerk tried to pick me up on the elevator.

She smiles at Peter.

PETER

Okay, you need to stay here, where it's safe, and where you can't set off any more crossdimensional shockwaves. Read up on the mandala, and the boys will check out the Sedgewick.

WINSTON

The boys? What about you, superstar?

Peter, confused, points to the Player.

PETER

I'm gonna have you drop me near Peck's office. Something tells me he's not quite what he seems.

RAY

Good idea. Meet us at the hotel when you're done.

STASIS STREAM INTRODUCTION:

EGON

Wait, before we go, I want you to have this. This is the Stasis Stream.

WINSTON

How does it work?

PETER

Why do you even ask? The guy lives to tell us about his wacky, creepy inventions.

EGON

It emits a high capacity stream of order reversed particles that hypo-bond to ectoplasmic matter.

WINSTON

Cool! A freeze ray!

RAY

A stasis stream. This has nothing to do with cold. But the effect is probably similar.

WINSTON

(astonished)

When do you have the time to work on all this stuff, Egon?

EGON
I've been conducting a self-experiment in which I sleep an average fourteen minutes a day. Leaves a lot of time to work.
(to Player)
This is how you use it.

Onscreen **text** explains how to use player controls.

PETER
Shotgun.

EGON
Hey.

PETER
Did you call it?

EGON
(resigned)
No.

The Ghostbusters pile into the Ecto-1.

PETER
The night is ours gentlemen. Let's make some noise.

The Ecto-1 tears out of the Firehouse, lights flashing and siren wailing.

[LEVEL LOAD:
HOTEL
SEDGEWICK 2]

HOTEL SEDGEWICK 2

OPENING CINEMATIC

CUT SCENE 24 - THE HOTEL IS CLOSED (NON-INTERACTIVE CINEMATIC)

EXT. THE HOTEL SEDGEWICK

The Ecto-1 screeches to a halt in front of the Hotel Sedgewick. It's dead. The lights are all out. Newspaper blows past it like tumbleweeds blowing through a western ghost town.

Ilyssa said she was called to the 12th floor.
Let's start there.

The Ghostbusters cautiously make their way to the elevator. Winston walks up and presses the elevator button.

WINSTON
Nothing.

RAY
They'd have shut down the power when they closed.

EGON
We can try climbing, but if I remember correctly, a Level Seven Animator took out the bottom sections of the staircase the last time we were here.

A noise is heard somewhere back behind them. The team turns around and stares into the dark shadows.

RAY
(excitedly)
Did you hear something?

Something falls over and crashes next to the reception desk.

WINSTON
Over there! C'mon!

The team runs over to the reception desk, only to find nothing out of the ordinary. Another sound is heard out in the main part of the lobby, and a silhouette moves across the room.

WINSTON (CONT'D)
I see something!

EGON
PKE Meter isn't sensing anything remarkable. Maybe too much background noise.

RAY
I think we're dealing with a Level Five Anchored Ambusher! Be careful.

ALT Line:

RAY (CONT'D)
(whispering)
This is just how a Level Five Anchored Ambusher lures you in.

The team heads across the lobby. Nearby, the door to the stairwell bangs open.

WINSTON
It went into the stairwell! We've got it cornered!

STAIRWELL

The Ghostbusters pile through the doorway, but there isn't anything to be seen. Suddenly, the door slams and the lights go out. A woman's SCREAM is heard.

RAY
The door! Where is it?

WINSTON
Flashlights! Flashlights!

The Ghostbusters turn on their flashlights and look around the stairwell. In the corner, cowering under the light of their flashlights, is the MANAGER.

RAY
The Manager? What are you doing here?

MANAGER
Go-ghosts...Mmm...monsters... everywhere!

WINSTON
There was another voice - a woman screamed. Are you alone in here?

MANAGER
Look, I just said 'ghosts and monsters everywhere.' Does that sound like I'm alone?

RAY
He meant people.

MANAGER
Then, yes...I think so.

Ghostly hotel guest echoes enter into the room, walking right through the closed door. A few more appear out of thin air in the middle of the room and begin walking around. The woman's SCREAM is heard again, this time very obviously coming from the hotel manager.

RAY

Well, I guess that explains it.

EGON

Sir, there's no need to fear. These are just shadows - echoes of actual ghosts. They can't hurt you.

A few more echoes enter the room. All of a sudden, one of them turns bright red and becomes aware of the Ghostbusters' presence. It lunges forward and knocks Egon off his feet. The manager's high-pitched scream sounds out again.

WINSTON

Ray, I'm not saying that your understanding of the word 'harmless' is any worse than mine. But they are *definitely* different.

Ray looks at Egon who brushes himself off.

EGON

I guess some of them apparently fulminate to this plane. It doesn't seem like they're happy about it.

RAY

More of them!

The team spreads out and attacks the shadow guests as soon as they turn aggressive. Once the ghosts are defeated, any remaining passive guests fade out as well.

WINSTON

They're gone...

EGON

What are you still doing here? Why didn't you evacuate with everyone else?

MANAGER

I came back last night to retrieve some payroll records, but the hotel won't let me out! The doors shut on me! And the phones are down too...

WINSTON

That means we're trapped now too? And we have to hope that _Peter_ figures out we're missing? There goes the weekend.

EGON

Not necessarily. The 12th floor is apparently this node's core. If we get the power back on, we can take the elevators up there.

WINSTON

If the elevators don't eat us.

EGON

Yes. If the elevators don't eat us.

RAY

Where are the breakers for this place? We don't have a lot of time.

The Manager is still in a daze, but slowly comes to his senses.

MANAGER

Uh...breakers? In my office. But the city came and turned off most of our power after the electrical fire on the 3rd floor. There's no way to turn it back on from here.

EGON

Inconvenient for us.

WINSTON

We've gotta find some way to get the elevators moving!

MANAGER

There's a backup generator in the utility room off the kitchen. It's for emergency blackouts.

RAY

Perfect...let's give it a try. To the kitchen!

LOBBY

Ray opens the door to the lobby. Hotel guest shadows reappear here. When the PLAYER enters the lobby, he'll see some of the shadows glowing, standing out from the rest -

A fancily dressed WOMAN (THE SPIDER WITCH), walks hand in hand with a non-descript MAN. Alarmingly, the woman has a giant KNIFE in her other hand, held behind her back. The couple walks towards the elevators. When they get there, they walk through the closed elevator doors and disappear.

MANAGER
My God!

WINSTON
Someone you know?

MANAGER
I... don't know. Most of the old staff knows the story of the Spider Witch, a professional widow who did unimaginable things in a room on the 12th floor back in the 1920's.

WINSTON
And you think that woman we just saw...

MANAGER
I don't think any photos of her exist, but I would swear on my life that was her.

RAY
Amazing! How often does she manifest inside the hotel? Has she ever made physical contact? I can't believe I've never heard of her before!

MANAGER
(Horrified)
Why are you so giddy?

Look! Wunderkind found the emergency generator!

WINSTON

Look around for a switch or something to start it up.

RAY

What's it look like?

EGON

Like a switch. Or something that would start up a generator.

RAY

All right, Egon. But you should know I'm keeping score.

EGON

What did I say?

The PLAYER finds the generator switch in a corner. When the switch is pushed, the generator starts up, whirring louder and louder until it reaches full speed.

RAY

Ah! Sweet music!

EGON

The elevators should be working. Unless something...nevermind. Let's get back to the lobby.

As they head back into the kitchen, lights flicker on in succession, slowly lighting up the room. Some of the electric appliances hum to life. There is a hissing sound spraying from a stove nearby.

RAY

Listen! What's that smell?

WINSTON

Man! Did that stink bag get out of the trap?

RAY

Impossible...it's a gas leak! Everyone take cover!

After a few moments, there is an explosion near the entrance to the generator room. The Ghostbusters are attacked by Kitchen ghosts.

The door back to the ballrooms is shut and locked.

When the kitchen ghosts are defeated:

WINSTON

Everyone okay?

The team congregates around the PLAYER.

RAY

We gotta find a way out of here. Which way?

The hallway from the kitchen to the lobby can be opened using either the tether gun or the capture beam to remove the blockages.

Lobby

The Ghostbusters leave the hallway from the kitchen to find the lobby infested by hotel guest shadows again.

RAY (CONT'D)

They're back...

WINSTON

Again?

EGON

I suspect they'll continue to manifest as long as this Mandala node is active.

The ghost shadows come to life again, occasionally going aggressive and attacking until the Ghostbusters have disposed with enough of them.

After the fight, the team heads over to the elevators.

EGON (CONT'D)

Okay, the psycho-mass has come to rest about 190 feet above our heads.

RAY

The 13th floor.

MANAGER

This hotel has no 13th floor! None of the grand old hotels do!

WINSTON

Man's got a strong argument.

RAY

We'll split the difference. Egon, you and the Tenderfoot go to the 12th floor. Winston and I will check out the 14th.

(to manager)

Sir, if you'll please come with us.

EGON

Fine. But stay in contact. This place is extraordinarily dangerous.

The elevator opens and Egon steps in.

EGON (CONT'D)

Let's see what the 12th floor has to offer.

When the PLAYER enters, the doors shut and the elevator starts to move.

PART TWO: THE TWELFTH FLOOR

ELEVATOR

WINSTON (O.S.)

(radio)

Egon, what were you saying earlier about the mandala node?

EGON

(into radio)

You mean why we keep seeing new ghosts?

WINSTON (O.S.)

(radio)

Yeah.

EGON

Okay. Think of the mandala as a city bus line. At the bus station, ghosts, or waiting passengers, are drawn into the system here and trapped. This concentrates their PK energy which is then eventually forced through to the next node, or 'station,' and so on, until it all ends at a final terminus. At each successive bus station, the station manager absorbs some of the energy. This makes the station manager, or Node Guardian, stronger, so that it can keep the ghosts in line and destroy anyone who comes to the station to interfere with the flow. These nodes or bus stations gather the power used to feed a central point thus creating a much bigger threat to our world. Does that make more sense now?

A beat.

WINSTON (O.S.)

(radio)

TTTC…Totally Trapped Transit Company.

RAY (O.S.)

(radio)

Yeah, you were going strong right up until the passengers got trapped inside the bus station.

WINSTON (O.S.)

(radio)

When is my performance review again? I deserve more stock options.

The lights dim and flicker a bit as the ghostly shapes of a man and woman appear in the center of the elevator. The woman leans over and whispers in her companion's ear, too quiet for the PLAYER to hear.

GHOSTLY MAN

I say, young lady, you are full of surprises!

The elevator comes to a halt at the 12th floor, but the doors remain closed.

GHOSTLY MAN (CONT'D)

After you, my dear!

The woman steps through the elevator doors and disappears, followed closely by the man. After a few moments, the lights brighten back to normal and the elevator chimes.

EGON

Well. *That* was terrifying.

The doors open innocently.

EGON (CONT'D)

Be extremely careful...this is likely to be a point of dangerous concentration.

FLOOR
HALLWAYS

Stepping out of the elevator, Egon looks around and shrugs. The hallway appears to be as normal as could be. Egon takes out his PKE Meter.

EGON (CONT'D)
It's coming from everywhere and nowhere. Impossible to get a significant fix.

Egon takes out his radio. It squeaks with some static for a moment and goes quiet.

EGON (CONT'D)
(into radio)
Ray, come in. Are you there?

RAY (O.S.)
(radio)
Egon, what happened? We lost you for a minute there.

EGON
We had a... close contact.

RAY (O.S.)
(radio)
I've got some more information on the Spider Witch ghost. Manager says authorities never found her but...

Manager pipes up in background.

MANAGER (O.S.)
(radio)
The bodies were hung from the ceilings! They were drained of blood...

RAY (O.S.)
(radio)
He says the victims were found in a pretty bad state.

MANAGER (O.S.)
(radio)
The walls were painted in blood! Furniture was crushed and piled in a corner like a giant nest!

RAY (O.S.)

(radio)
She seems to have vandalized the room badly too.

EGON
Be very careful. We don't want to be hung from a ceiling and drained of blood just yet.

RAY (O.S.)
(radio)
I think that sentiment is unanimous.

Egon follows the PLAYER around for a little while. Then the PLAYER's PKE Meter chirps.

EGON
You've got a signal!

After a few more seconds, ambient shadow ghosts appear, walking here and there down the hallways. Nothing attacks just yet though.

EGON (CONT'D)
Stay focused...we've got to find the source of that signal.

The PKE signal leads the PLAYER and Egon to a corner of the 12th floor.

EGON (CONT'D)
Ray? Come in!

RAY (O.S.)
(radio)
Yeah, what's up?

EGON
What was the Spider Witch's room number?

MANAGER (O.S.)
(radio)
1221. After her spree it was locked up, until about five years ago when we remodeled.

RAY (O.S.)
(radio)
Hear that? Room 1221. I think that...Hey!...
(drowned out by static)

The man and woman from the elevator appear in the hallway. She is once again whispering in his ear.

GHOSTLY MAN
My ankles? Goodness, we hardly know each
other! No, I...

She stars angrily at him. Her eyes glow RED.

GHOSTLY MAN (CONT'D)
Who...what are you?! No..! Help!

The woman has his arm in an iron grip and drags him by it, in a display of unnatural strength, down the hall, where they both disappear.

GHOSTLY MAN (CONT'D)
No! Please...AAAAAHHHHHHHH!

When the PLAYER tries to follow, the ground shakes and cracks. Strange chunks of architecture break through, blocking the passage.

EGON
It's the Ghostworld crossing through!
Happening sooner than we expected!

When the PLAYER turns around to go back where he came, the hallway has changed - spider webbing is strung here and there. Cracks have formed in the walls and floors.

EGON (CONT'D)
I'd say this is where the node is focused. We
could use some help.
(into radio)
Ray, are you there? Come in Ray!

Nothing but static comes from his radio. Egon and the PLAYER are beyond aid.

EGON (CONT'D)
Looks like it's just us...let's find room 1221 and
finish this.

A deep menacing LAUGH, resonating from the building itself, sounds in reply. The shadow ghosts become aggressive and begin to ATTACK.

Egon and the PLAYER fight their way back the way they came, only to find portions of the hallways blocked by Ghostly architecture. The way to the elevator is closed off. When the PLAYER arrives at the intersection near the elevators, Egon rallies:

EGON (CONT'D)
Come on! The room must be through here.

Though the hallway is blocked, one of the room doors is open.

EGON (CONT'D)
We can cut through here!

What follows is an environmental navigation puzzle, as the PLAYER fights their way through one room...

EGON (CONT'D)
There's an adjoining room here!

...into a connecting room, and then back into the hallway,

EGON (CONT'D)
Which way?

...and then through more rooms, all to advance further down the hallway.

The final room's hallway access is completely blocked,

EGON (CONT'D)
The hallway is blocked off! We have to find
another way through.

The PLAYER must break through a wall into the hallway where room 1221's door is.

EGON (CONT'D)
That was fairly impressive. Your skills are
improving. Let's find 1221.

The final hallway is fairly clear of obstructions, but the PLAYER will look and see a number of rooms in succession: 1219, 1220, 1222, 1223. Room 1221 seems to be missing.

EGON (CONT'D)
1219. 1220. 1222? No 1221. That's
inconvenient.

The room for 1221 is INVISIBLE, and must be materialized using the slime blaster.

EGON (CONT'D)
Where is it? Room 1221 has to be here.

If the PLAYER finds the door without help:

EGON (CONT'D)
Good thinking! It was here all along.

If the PLAYER needs help:

EGON (CONT'D)
You can never trust the naked eye in this work.
I'm sure its here, even if we can't see it.

ALT Line:

EGON (CONT'D)
Hmmm...just because we can't see it doesn't
mean it isn't here...

When the PLAYER materializes the door, they can go forward and go inside.

CUT SCENE 25 - THE 13TH FLOOR

INT. THE HOTEL SEDGEWICK - 12TH FLOOR

Egon and the Player stand in front of Room 1221. They ready their Proton Packs.

EGON
Okay, Cadet. We have a little Ghostbusters
tradition...that I just started...the new recruit
always takes the lead when there's a possibility
one of the older, more learned executive
Ghostbusters might possibly be unduly injured
by a female arachnid from the netherworld.
You up for it?

Silence. The Player says nothing.

EGON (CONT'D)
And they used to call *me* the smart, silent type.
Okay, get rolling ...and good luck.

ALT Sequence:

EGON (CONT'D)
This is just a hunch, but I'm pretty sure that
neither of us wants to be used to paint the
walls. So I propose that the one carrying the
Stasis Stream should go first.
(a beat)

Congratulations...it's you.

The Recruit stands in front of the door as Egon steps back.

ROOM 1221

Room 1221 seems to be a normal hotel room suite. Its tidy and clean - the bed is made, and all the towels are in place. Egon walks around the room, examining it with the PKE Meter.

EGON (CONT'D)

This is nice. Tasteful remodel.

Player's PKE chirps.

EGON (CONT'D)

You've got something.

With the GHOSTVISION on, the PLAYER sees a very different scene. There are people-shaped cocoons hanging from the ceiling, skulls and other debris on the floor, ectoplasm stains here and there, and spider webs spun from wall to wall.

EGON (CONT'D)

Interesting. Horrifying.

In one part of the room, the Spider Witch stands facing the wall where an elaborate representation of a web is drawn on the wall. Each point on the web has a different name on it. All of them are crossed out.

As the PLAYER steps closer, she raises a hand and crosses off the last name. The drawing glows and then fades out. Cracks form on the wall, and the woman smiles and steps through the wall.

EGON (CONT'D)

We need to go through there.

Egon shoots at the wall, and a hole starts forming. Behind it, an ancient STAIRCASE leads upwards into the dark. It's in a location that seems to defy logic - it uses a portal so that you can only see the stairs if you look though the hole in the wall.

Once Egon and the PLAYER clear away the wall, they can walk up the stairs to get to the 13th floor.

EGON (CONT'D)

I'm guessing we've found the Sedgewick's 13th Floor.

PART THREE: THE THIRTEENTH FLOOR

FLOOR
CORRIDORS

Reaching the top of the floor, Egon looks around. They're in what appears to be a hallway in the long-lost 13th floor of the Sedgewick Hotel. It looks like no one has been here for over 100 years - the walls have decayed, becoming faded and yellow-brown. Spider-like webs are everywhere.

EGON

Pretty sure we've crossed over. We're in the Ghostworld again.

The PLAYER walks on ahead, and around a corner, the floor and walls are cracked and separated in places, revealing the clouds of the ghost world behind them. The space becomes more and more helter-skelter as the PLAYER moves forward. Sometimes hallways will take 90 degree turns down or up instead of left or right.

The PLAYER will find himself walking on the surface of the wall, or standing on what appears to be the ceiling. Even though the surfaces are made up of the material set of the 13th floor hallways, the layout is staggered and other-worldly.

EGON (CONT'D)

She's toying with us. Watch your step.

The Ghostbusters are forced through a bedroom. Several human-shaped cocoons hang from the ceiling. As the PLAYER gets close, one of them wiggles, and then insect scuttlers break out of it and attack. More come in from holes in the environment or through doorways.

EGON (CONT'D)

The walls! Get them off the walls!

After the fight, the PLAYER moves ahead through a porous space of jumbled hotel rooms and hallways. There are several environmental puzzles, playing on the flexibility of the space. Throughout, they are assaulted by more insects, as well as aggressive shadow ghosts and floater ghosts.

Eventually they come to a rickety old elevator.

EGON (CONT'D)

I don't like the looks of this, but we have no other options.

ALT Line:

EGON (CONT'D)

This looks inviting.

It moves strangely as it descends, turning and sometimes moving sideways as it makes its way down to another level of twisted hotel rooms and hallways. They get attacked by more insects before finding another elevator taking them even farther down, finally coming to rest on a landing for a large rock/hotel walls arena.

EGON (CONT'D)

Perfect...another elevator.

Later...

EGON (CONT'D)

Our chances of returning are getting slimmer all the time.

Later...

EGON (CONT'D)

This feels like the last stop. Are you ready?

BOSS ARENA

The boss arena appears to be the source of the spiderweb activity. It's a mess of strands going here and there, almost seeming to hold the environment together. As the Ghostbusters step into the room, the elevator starts moving again, lowering down below the floor.

EGON

Hmm. Guess that wasn't the last stop. There goes our ride.

Insect scuttlers stream into the room, crawling out of holes in the ceiling and walls and flowing down strands of webbing to get at the Ghostbusters.

EGON (CONT'D)

Bugs. Lots and lots of bugs.

After a few moments of distraction, a GIANT INSECT crawls through a hole and across the ceiling. It moves quickly, scuttling from place to place over the ceiling and shooting projectile attacks at the Ghostbusters. Egon gives these hints at this time, as needed:

EGON (CONT'D)

Knock it off the ceiling!

Then.

EGON (CONT'D)

We've gotta bring it down here!

Another.

EGON (CONT'D)

Blow it down!

The PLAYER must knock it off the ceiling with a concussive shot or destroy (freeze) a strand of webbing as the creature runs across it.

When the creature is on the ground, it will alternate between charging/melee attacks and a immobilizing web attack. The web attack has an extended windup, making it obvious that webbing is building up in its mouth/spinnerets. Egon gives these hints at this time, as needed:

EGON (CONT'D)

Freeze the strands!

Then.

EGON (CONT'D)

The webbing is vulnerable to stasis!

Another.

EGON (CONT'D)

Its mouth - block the mouth!

If the PLAYER uses the stasis stream on the mouth/spinnerets during this windup, the webbing freezes over, causing the creature to rear up while it tries to break the ice off. This animation temporarily exposes the creature's weak point.

After a certain amount of damage is caused or time elapses, the boss will jump back onto the ceiling (or crawl into a hole

EGON (CONT'D)

Great! There it goes!

...and then emerge from a hole in the ceiling) and start its attacks over.

EGON (CONT'D)

(less enthused)

Great. Here she comes.

As the fight progresses, little insects will continue to spawn and attack the PLAYER, in higher frequency as more damage is inflicted on the boss.

Eventually, the boss dies in a very dramatic fashion, and the world fades to white.

Egon and the PLAYER find themselves in the middle of the hotel BALLROOM, on the first floor. Egon pulls out his PKE meter and looks around.

EGON (CONT'D)

Look...the Mandala Map!

Then he looks down at another MANDALA PATTERN on the ground below him. One of the NODES goes DARK. There is only one light remaining.

EGON (CONT'D)

Ray, Winston, come in. You there?

RAY (O.S.)

(radio)

Egon! What happened? Are you alright?

EGON

The Recruit found the 13th Floor and we shut it down. PKE levels are back to acceptable parameters. This node of the mandala is fully neutronized.

WINSTON (O.S.)

(radio)

All right!

RAY (O.S.)

(radio)

Where are you? We went back down to the 12th floor and couldn't find anything. Everything seems pretty normal.

EGON

We appear to have ended up in the Ruby Ballroom. We'll meet you back at Ecto-1.

PETER (O.S.)

(radio)

Yeah, get out here, will ya? I got this sled double parked.

EGON

(into radio)

Venkman, did you find anything at Peck's?

PETER (O.S.)

(radio)

Only that the poor sap lives with his mother
and his aunt and is unloved by both...very sad.

WINSTON (O.S.)
(radio)
I don't think any self-respecting Destructor
would live with his mother...do you?

PETER (O.S.)
(radio)
I got an idea...let's talk about it in the car. Get
out here!

FMV: CUT SCENE 26 (CUT SCENE 27 IS INCORPORATED HERE) - SHANDOR ISLE IS REVEALED (NON-INTERACTIVE CINEMATIC)

A thick FOG covers everything. We see nothing, but we hear the familiar SIREN of the Ecto-1.

PETER (V.O.)
Egon, remind me again why we're driving
around aimlessly in the fog?

EGON (V.O.)
The final node. Close it and we seal the
Mandala, trapping the ghosts inside.

WINSTON (V.O.)
That would be the node in the middle of the
Hudson River?

The FOG thins and from out of nowhere, the ECTO-2, an ancient and dilapidated TUGBOAT with a crude Ghostbusters insignia on its hull, emerges.

The Ghostbusters are on the deck, searching for the final node. Ray pilots the craft.

RAY
(giddy)
It hardly took any work at all to get it to stay on
TOP of the water again. I told you guys
Marine-Ecto-8 would come in handy!

PETER
(dismissing him)
Sure ya did, Ray.
(turns to Egon)

Sorry to break this to you, Egon, but I just don't see a mandala, ghosts, ghoulish structures, or any of the other accoutrements of another world impinging on this one. Wish I did, but...

SUDDENLY, the water gets choppy, the boat lists this way and that, and a GIANT RUMBLE echoes beneath them.

PETER (CONT'D)

Please don't be an iceberg, please don't be an iceberg.

Camera shakes, and just on the other side of the boat, the PEAK of a MOUNTAIN pierces the water, rising skyward.

In an instant, an entire ISLAND emerges, a massive dilapidated CASTLE resting on it. Boulders and dirt fall from the island into the water, the entire island and castle surprisingly unstable.

EGON

You were saying?

Peter SHRUGS.

RAY

Shandor Island...it's here!

The boat approaches an OLD DOCK situated in a small inlet. Pieces of the castle drop in the water nearby, nearly sinking the Ecto-8.

RAY (CONT'D)

I'm going to have to drop you guys and circle. It's too unstable. If Ecto-8 sinks, we're sunk too.

PETER

Ray since you were SO EXCITED about coming to the ghost island, why don't I take the boat?

All the Ghostbusters just stare at him.

PETER (CONT'D)

Okay, have it your way. Try and make a nice gesture, and all I get is suspicious looks. Let's get going...nothing like rushing headlong toward your own death.

They all disembark.

[LEVEL LOAD:
LOST ISLAND]

LOST ISLAND

GO TO
GAMEPLAY:

PART ONE: ARRIVAL AT THE LOST ISLAND

The cave then opens up into a spacious chasm to reveal an old cargo dock with a spiral staircase leading up and out of the cave.

Entrance to the Dock

This is where the PLAYER enters the level.

Banter establishing history of Shandor Island:

WINSTON
What's the story behind this place, Egon?

EGON
The Shandors owned this island for generations. The castle was built in the 1860s. Ivo Shandor used it as a refuge, a lab, and a temple for he and his other cult members to worship Gozer.

PETER
At least he knew how to party.

WINSTON
Okay, that's all well and good, but can someone explain to me how an entire island sinks?

EGON
The night the last Shandor died there was a huge tidal surge and the River just swallowed the island whole. Shandor consecrated the island to Gozer, and the Ghostworld reclaimed it.

PETER

Everyone knows New York will eat ya alive if you're not careful.

Later:

PETER (CONT'D)

So this is the Ghostworld coming through to ours, huh? This isn't so bad. Call Trump. We throw some condos, maybe a nine hole executive course in this rock and we could be doing some serious business.

WINSTON

We're lucky it's in the middle of the river instead of Rockefeller Center. That would've caused some trouble.

PETER

That's right. They just put up the big tree yesterday.

EGON

We're lucky now. But soon the Ghostworld will continue to assert itself onto ours, and the damage will be incalculable.

They see the staircase:

EGON (CONT'D)

It appears that we need to take that staircase to get inside.

WINSTON

How are we gonna get all that stuff out of the way?

EGON

Maybe that crane still works.

PETER

The fossilized boat wasn't enough for you? Now we have to use some Pre-Colombian deathtrap machinery?

EGON

No Peter, this crane was manufactured in 1954.

CRANE PHYSICS PUZZLE

The crane on the dock is used for a physics puzzle to clear debris(1c) that is blocking the stairway leading out of the cave to the rest of the level.

Player still doesn't get it.

PETER
Take a couple swings, Pal. We aren't getting
any younger.

The Progression Blocker For the Crane Puzzle

The debris that is blocking the stairway leading to the castle. This is involved in the physics puzzle with the crane(1b).

CAVERN GHOST SCARE 1

This is a scare moment with ghosts coming through the wall and going into the water.

WINSTON
Swimming ghosts...that's a first.

PETER
They aren't swimming. They're sinking.

SINKING DOCK

There's a trigger here that makes the dock collapse into the sea. This creates an excellent visual and stresses the compromised stability of the island

PETER (CONT'D)
Wave goodbye to the dock, everybody. Ray
can go home now.

EGON
Let's keep moving. We'll find a place where
Ray can come in to get us later.

GHOST SCARE 2

WINSTON
Ahhh!

LEADING TO THE CASTLE COURTYARD

This doorway leads into the courtyard of the castle

PART TWO: SHANDOR'S 'CASTLE'

SCENARIO 2: 'CASTLE' COURTYARD

The PLAYER now makes his way into the courtyard. This courtyard echoes its once glorious state as headquarters of the Shandor sect. Gozerian architecture is emulated in the castle's construction. The Ghostbusters' path is clear.

WINSTON
(whistles)
Check this joint out.

PETER
Tim Leary couldn't have dreamed this up on his *worst* weekend.

ALT Line:

PETER (CONT'D)
Oh, now I see what they mean by early demonic.

EGON
Shandor's public architecture style ranged from Federal to Art Deco. His personal tastes, however, obviously leaned toward the Gozerian.

ENTER THE COURTYARD

COURTYARD FIGHT 1

As the Ghostbusters pass through the courtyard a flock of stone gargoyles fly in from above the surrounding towers and attack.

PETER
We know those cats, don't we?

EGON
That explains why they attacked us in Times Square: they're gargoyles from Shandor buildings.

PETER
And they got reactivated when the mandala did? To guard it? Guardgoyles!

WINSTON
Guess ol' Ivo would be tickled pink to know his old security system still works so long after he died.

PETER
You know, if somebody had tickled that guy pink every once in a while we probably wouldn't be in this mess right now.

THE CATHEDRAL FOYER

This is where the PLAYER moves towards the cathedral entrance. Shandorian cultist ghosts are performing a dark ritual.

EGON
Posthumous Black Mass.

WINSTON
whomever
What? People still worshipping ...*whoever* even after they're dead? That's a powerful church, man.

PETER
Maybe they have a great choir.

Ghostbusters run by.

If player aims to shoot:

PETER.
(whispering)
Whoa! Take a breath, Buttercup. Let's not make the natives restless until we have to, huh?

CUT SCENE 28 - ILYSSA IS REVEALED AS A SHANDOR (IN-GAME, NORMAL GAMEPLAY)

INT. SHANDOR MANSION Ñ LATER

Winston, Egon, and Venkman are moving through the Mansion with the Recruit. Suddenly, Winston stops, as if he's having a vision.

WINSTON
Ilyssa. I see her.

PETER
I see her every time I close my eyes. It's nice, isn't it? Not sure I like her in _your_ mind though.

WINSTON
My eyes are open, Peter...

Venkman looks at what has caught Winston's eye. It's a PORTRAIT, a perfect painting of Ilyssa, but wearing 19th-Century clothing. The picture seems to glare at them. There's a plaque next to it.

WINSTON (CONT'D)
That's her, all right. Spitting image.

EGON
The resemblance is uncanny.

He reads the Plaque.

EGON (CONT'D)
This is Ivo Shandor's mother, painted in 1885.

WINSTON
Wait...what? Ilyssa is a Shandor?

PETER
Why does this always happen to me? I meet a girl, and the first thing I find out is she's got ghosts in her closet...and everywhere else.

EGON
This is all making sense. Ilyssa must have inadvertently triggered the Mandala because she has Shandor blood.

PETER
She doesn't know it. When I did her profile, she told me she was adopted.

WINSTON
Some coincidence, huh?

PETER
You don't really believe this happened by accident?

WINSTON

No... someone must have known and set this up.

They all look at each other.

EGON

The Mayor did say that Peck personally recommended Ilyssa to be the guest curator of the Gozer Exhibit.

WINSTON

Once a Peck, always a Peck.

They race from the room.

As the PLAYER continues, a trap door opens and the PLAYER falls through to the flooded dungeons below, stranding him alone and separated from the other Ghostbusters.

The PLAYER has fallen into a weird Gozerian-inspired crypt. The place is old and dank with huge Gozerian-influenced pillars and vaulted ceilings, and stone trenches & canals: the de facto sewer/dungeon/catacombs serving Shandor Island.

A subterranean river of black slime (similar to the river of slime in Ghostbusters 2) flows through the dungeon and catacombs.

Walkways line each side of the river. The river passes through a wrought iron gate on each side of the Player, preventing him from moving further into the level. Non-working, 19th Century piston pump stations are located in the area.

After the PLAYER falls, proton streams can be seen firing above accompanied by cries and ruckus from the other Ghostbusters engaging in combat.

PETER (O.S.)

(radio)

Hey, Where'd the caddy go? Hey! Cool-breeze! Come on out!

EGON (O.S.)

(radio)

Peter! Behind you!

WINSTON (O.S.)

(radio)

Venkman! They got Venkman! I'm going after him!

EGON (O.S.)
(radio)
No! There's too many of them!

WINSTON (O.S.)
(radio)
Stock options...I definitely need more options.
(pause)
NOOOOO!!!

Then silence. Ghostbusters have been overrun by some foul creatures.

After the remaining Ghostbusters have been subdued, cultists ghosts look down into the pit at the PLAYER. They move out of sight. The trap doors raise and seal the flooded dungeon once again. After the trap door is back in place, the wrought iron gates in the dungeon move out of the way, allowing the PLAYER to advance into the level.

LOCATION 3:
GHOSTWORLD-
INFLUENCED
CATACOMBS

SCUTTLER 4 FIGHTS

As the PLAYER moves through the dungeon he's surprised by attacking scuttlers.

The PLAYER encounters a fight with a slime monster and some scuttlers, the bleached bug ghosts.

SLIME MONSTER FIGHT

This is a mirrored fight to 3b. When one of the two is triggered, the other will be a scuttler fight if the PLAYER triggers the event before entering the catacombs.

The doorway is half-submerged in black slime, it is currently impossible for the PLAYER to go into this doorway in the trench of the dungeons. This doorway is passable when the PLAYER completes the puzzle in the catacombs thus draining all the black slime.

RETURN TO
LOCATION 3:
CATACOMBS

ENTRANCE TO THE CATACOMBS

As the PLAYER enters the catacombs, a gateway closes behind him, blocking him from going back into the flooded dungeon. The PLAYER is now locked in the catacombs until the puzzle is finished

RETURN TO LOCATION 3: FLOODED DUNGEON

á The PLAYER returns to the catacombs in the now freshly drained black slime channel.

á PLAYER's point of view has now changed because he's now eight feet lower than he was the first time through.

á New combat encounter switched up to make the most of the new area.

á The PLAYER leaves the catacombs by moving into a short, confining drainage system area that leads to the Area Three: The Slime Works.

á As the PLAYER moves through the drainage system he hears the outraged scream/roar of CULTIST GHOSTS from the Catacombs and Cistern areas behind him. His escape has presumably been discovered and Shandor's minions are not pleased.

FIRST CATACOMB SCUTTLER ENCOUNTER

The PLAYER encounters a group of scuttlers attacking from an elevated position coming down on the PLAYER.

ORIGINAL ENTRY INTO THE DUNGEON

The PLAYER now passes underneath the risen platform that they fell on after the trap doors open. Scuttlers attack from the mouth of the hall while the PLAYER passes through

Slime monster and Scuttler Fight

The PLAYER now encounters 2 slime monsters and a wave of scuttlers

EXIT FROM THE DUNGEONS

Now that the slime is drained, the mouth of the trench is open thus allowing the PLAYER passage through to the next area.

AREA FOUR:
THE SLIME
LABS

LOCATION 1:
HOLDING CELLS

CULTIST GHOST BATTLE

As the PLAYER moves through the holding cells, he encounters his first wave of cultist ghosts.

GETTING VENKMAN BACK

The Player is drawn to shouts in the next room:

PETER (O.S.)
Unacceptable! Unacceptable!

The PLAYER sees Venkman chained in the next room while being prepared for some grisly end by two ghost cultists.

PETER (CONT'D)
(loopy)
I'm sorry, this just won't do....you *must* have something available further from the kitchen...

The PLAYER must now defeat the cultists and retrieve Venkman to advance.

PETER (CONT'D)
Hey, Boyo! Join us. We waited to order. The service seems a little slow though.

Player releases Peter.

PETER (CONT'D)
Thanks, as you probably know, I didn't like you at first. But tonight you did alright, Kid.

GETTING WINSTON BACK

Another large cell holds Winston. Peter, back to normal, spots him.

PETER
Hey look. I work with that guy.

WINSTON

Stop goofing around and spring me outta here! Getting beat down by mean ghosts is bad enough, but lockup is the *bitch*.

But to free him, the PLAYER and Peter will have to first fight a large mob of Cultist Ghosts.

PETER

We're gonna go take care of these goons first, but hold that thought. We'll be right back with you.

They rescue Winston.

PETER (CONT'D)

How 'bout a hug for Uncle Peter?

WINSTON

How about some more lifestyle benefits.

PETER

We'll discuss.

ALT Sequence:

WINSTON

How 'bout a size 13 boot for Uncle Peter? Where would he like it?

PETER

Ohh, we can't have you walking around in this damp with just one boot, now, can we?

SCUTTLER SWARM

The PLAYER, Winston and Peter encounter a ruined hallway corner that serves as a combat area for attacking swarms of scuttlers.

As the PLAYER advances, swarms of scuttlers start pouring out of holes in the walls (marked by the red splotches) to attack the PLAYER. Defeat the scuttlers to advance.

PETER

These things aren't nearly as cuddly as they could be.

WINSTON

They aren't any too pretty, either.

SLIME LABS

This area resembles a place where science and magic meet. It has a steampunk feel with large moving machinery along with tables and holding cells with the remains and outlines of ghosts long gone and skeletons of humans and creatures as well.

Visual evidence suggests a wide array of gruesome experimentation on the living and the dead for unknown purposes. One major breakthrough the cultists have made in their experiments was the ability to harvest slime from ghosts.

Large tanks of different colored slime are all over the room. Of all the tanks of slime, there is an overabundance of pink slime that is attached to the only working pumps that pump it into the pipes.

This is where the pink slime from Ghostbusters 2 originated from.

If the PLAYER moves close to the pink slime, SOUNDS of RAGE and PAIN quietly echo out.

Blue slime, sounds of sobbing, and sadness.

Green slime, sounds of happiness and decadence.

The black slime vat seems to absorb all warmth and light from the surrounding room.

WINSTON (CONT'D)
This is all looking a little familiar. Ray would be giggling right now.

PETER
You remember when the museum turned into a giant Jell-o mold and the Statue of Liberty went meandering through downtown? This reminds me of that.

WINSTON
This must be where all the mood slime came from. Look! They must've pumped it straight into the sewers from here.

PETER
That Shandor had his fingers in a little bit of everything didn't he?

The PLAYER must now fight several cultists. The Cultist Ghost 1 attacks first and then are joined later joined by the Cultist Ghost 2s.

With the cultist ghosts now defeated, the PLAYER can search the room to find Egon, trapped in an Iron Maiden-like vessel, ready to be filled by black slime.

EGON
Get me out of this thing. I don't want to be eaten by black slime.

PETER
Oh, come on. It might be fun.

ALT Line:

PETER (CONT'D)
How do you know, Egon? Have you tried it?

After they rescue him.

PETER (CONT'D)
How 'bout you. Got a hug for Uncle Pete?

EGON
We don't hug in my family. The transference of viral bodies through physical contact is extremely likely.

ALT Line:

EGON (CONT'D)
I'd rather not, Venkman. Giving hugs in the equipment is quite awkward.

PETER
What's a guy gotta do to get some love around here? Give it a try.

They hug. It's awkward.

AREA 5:
ORRERY
CHAMBER

SCENARIO 5 FLOOR 1

ENTRANCE FROM THE SLIME LAB

The PLAYER enters from the slime works into the huge Orrerry chamber. Celestial orbs spin up above, countless metal cogs and sprockets moving via bursts of steam, electricity, and magic.

As the PLAYER enters, a battle ensues with the cultists.

PETER

Whoa! It definitely looks more impressive up close!

Winston notices all the cultists working on the machine.

WINSTON

What are they doing?

EGON

The readings are as big as those at the library ...when we crossed over. It think it's safe to assume that the machine their working on was not built for a benign purpose.

WINSTON

How do we shut that thing down?

EGON

The signal source is up there.

PETER

You heard the man...start climbing.

LEVER TO THE NEXT LEVEL

The PLAYER gets on the other side of the Orrery to discover a large lever. When the PLAYER pulls the lever, several of the overhead planets come into alignment and a stairway is created for the PLAYER to go upward.

WINSTON

Way to go, Champ! Looks like you found the way up.

EGON

Wait. Those planets are aligning. I'm not so sure this is the safest course of action.

WINSTON

Well, this is the only way up so let's try not dwell on it.

PETER

Yeah, Winston. Why dwell on a little thing like mortality?

THE SECOND LEVEL

SCENARIO 5 FLOOR 2

ENTRANCE FROM FLOOR 1

The PLAYER enters on the stairs from the first floor.

CULTIST/FLOATER FIGHT

When the PLAYER reaches the second floor, several cultists are working on the infernal machine.

PETER

Howdy, very cool rig you got there. Can you pick up ESPN on that thing by any chance?

They turn to face the Ghostbusters and fight accompanied by several assorted floaters.

PETER (CONT'D)

Red Sox fans...I knew it!

CONFRONTED BY SLIME MONSTERS

Now that the PLAYER has almost made it to the end of this floor, several slime monsters come running out to confront the PLAYER.

WINSTON

Tear that slimeball *up*, Tough Guy!

SECOND LEVER TO LEVEL 3

The PLAYER now gets to the center piece of the Orrery on Level 2. Once the second lever is thrown, several more Orrery planets move into alignment and a central lift opens up for the PLAYER to move to the third level.

EGON

Somewhere there's a control point which triggers this part of the orrery.

PETER

I'll start looking.

EGON

This isn't looking good. The crossrip indicators in here go through the roof every time we align more of the planets.

WINSTON

But, they keep trying to stop us, so we must be doing *something* right.

PETER

I like the positive outlook. Egon could learn a thing or two from you.

ALT LINE:

PETER (CONT'D)

That reasoning is acceptable, you maniac.

SCENARIO 5 FLOOR 13

ENTRANCE FROM FLOOR 2

The lift twists around to an opening several stories up on the third tier of the Orrery. The PLAYER must once again move out onto the narrow supports of the Orrery to advance.

CULTIST FIGHT

A slew of light floaters engage the PLAYER in a run-and-gun type of gameplay.

WINSTON

Bob and weave! Bob and weave!

SLIME MONSTER

Coming in at the end of the floater fight, a slime monster jumps down from an elevated platform to engage the PLAYER.

PETER

Is black the only color you guys come in?

WINSTON
I find it kind of find refreshing.

FLOATER/CULTISTS

Cultists are now coming to engage the PLAYER with another heap of floaters.

EGON
We knew Shandor had a huge following but this...

PETER
Have you seen his portrait? Guy was very charismatic.

THIRD AND FINAL LEVER

Once the PLAYER throws the final lever, the final planets begin moving into place, a platform also starts moving so that the PLAYER can go to the final level.

WINSTON
Yes...you did it!

PETER
I always knew the planets would align for me one day.

As the planets go into place, the Orrery starts spitting lightning and smoke as something very supernatural begins to pulse throughout the room.

EGON
Alright. It's official guys. This was a bad idea.

ALT Line:

EGON (CONT'D)
Maybe that wasn't the best idea.

PETER
Oh, I don't know. It may not be ready for Broadway, but it's not a bad show. These kids put a lot of heart into it.

SECTION 6: GHOST WORLD BOSS FIGHT

The PLAYER and the rest of the team now find themselves on the other side in a twisted version of the Orrery. After the ghostbusters take in their surroundings, out of the centerpiece of the Orrery, comes the slime boss. Big and pissed off.

PETER
Shh. Hear comes the big finale.

BOSS FIGHT AREA: BOSS ARENA

BLACK SLIME BOSS

The Black Slime Boss is a giant horrific creature, who is stationary in the middle of a large room. The Ghostbusters fight it from an elevated position, on an atrium balcony level with the boss creature's mid-section or chest.

WINSTON
Ugh! The stench is horrible!

PETER
Yeah, smells like a downtown fish market alley
on a humid Sunday morning in July.

ALT Line:

PETER (CONT'D)
You, my friend, have apparently never woken
up in a Lower East Side alley on Sunday
morning in July.

EGON
A giant mass of hatred, bile, and anger.

WINSTON
Not exactly Mr. Sunshine is he?

Four black-slime covered (and oozing) eyeballs are chained to the creature and orbit around its head. The satellites will take turns, with eyelids opening to reveal glowing crystal eyes underneath the slime, shooting lethal beams at our heroes.

WINSTON (CONT'D)
Yow!

EGON
Get him in the eyes!

WINSTON
Hit his eyes, rookie!

Dialog referring to black slime...

EGON

Streams to weak for this!! Use your slime!

WINSTON

Hose down those eyeballs!

The PLAYER must spray the satellites with slime to clean off the black slime and temporarily stun them, which isn't an easy task. The eyes move around erratically to avoid being shot, and will only hold still for small intervals, or when shooting lasers. To make it easier for themselves, the PLAYER can use the tether gun to keep the satellite eyes more stationary.

Stun related dialog...

WINSTON (CONT'D)

You stunned it! Now what?

PETER

This is the part where we do what we do! Blow it back to the cradle.

Tether dialog (when PLAYER has successfully used it)...

WINSTON

Tether Stream? Good idea, kid!

PETER

Exactly!

Once the eyes have been cleaned off, the satellites will be stunned for a few moments, in which the Ghostbusters (and the PLAYER) can then use the proton blaster to destroy them. If they are not destroyed, they will cover themselves in slime again and begin attacking again.

The last eye will speed up its movement and attack more often.

PETER (CONT'D)

This thing definitely doesn't have lazy eye.

WINSTON

Giving me the evil eye, huh?

EGON

Too fast...I can't keep up!

When all the eyes are destroyed, a giant mouth opens up on the main body, and will begin vomiting up tetherable projectile bombs at the Ghostbusters and fountains of black slime onto the PLAYER area.

PETER

(calm)

He's got vomit bombs.

The PLAYER uses the tether gun to toss the projectiles back at the mouth.

Vomit bomb dialog...

EGON

Tether those vomit bombs back to it!

PETER

Aaagh!...He's horking up on us.

ALT Line

PETER (CONT'D)

It's not his fault. It's a disease. Society makes him feel ugly, and this is the only way he knows to feel better about himself.

WINSTON

Venkman, if that isn't really ugly, I don't know what is.

PETER

He's probably beautiful on the inside though.

A few successful hits cause the monster to slump forward onto the balcony, revealing a massive vulnerable eye on the top of its head. Destroy the eye, and the boss is defeated. Hit points are high enough that this requires a few cycles. The creature ramps up its attack speed as its hit points get close to zero.

More dialog...

EGON

Hit the eye with everything you've got!

Then.

EGON (CONT'D)

Hit it before it gets up again!

WINSTON

Now...blast it! This is our chance!

SECTION 7: LEVEL ENDING CINEMATIC

CUT SCENE 29 - BEAT THE SLIME BOSS (NON-INTERACTIVE CINEMATIC)

INT. SHANDOR MANSION - GREAT ROOM - LATER

The Ghostbusters step through the chaos and the destruction following the defeat of the Slime Boss.

PETER

And that's that.

The Mandala Map TAPESTRY hanging in the Great Room fades way. Egon and winston study it.

EGON

With the nodes all closed, the ghosts are trapped in the Mandala.

WINSTON

Right where they belong. Our boy Ivo Shandor didn't factor in that he was messin' with the Ghostbusters. Ha HA!

Winston looks for a high five from Egon. Egon looks at him like he's an alien.

PETER

Yeah. Peck made the same mistake. We're gonna have a long talk with him.

EGON

Just don't forget that Peter's girlfriend is a Shandor.

PETER

Oh, I'm gonna have a long talk about that with her over a candlelit dinner.

Suddenly, the entire building shakes.

EGON

Uh, remember, we *are* on a ghost island.

WINSTON

With no ghosts.

The building begins to rattle apart.

PETER
Run!

The Ghostbusters dash for the Ecto-2.

RAY (O.S.)
(radio)
You guys need to get down to the shore, and fast. I don't know how much longer I can hold her. The island's sinking!

PETER
Thanks for the update, Ray.

EXT. SHANDOR MANSION - MOMENTS LATER

Winston, Egon, Peter and the Player LEAP on to the deck of the Ecto-2 as the castle collapses and the island sinks.

The Ecto-2 RACES from the destruction, barely escaping the wreckage.

EGON (O.S.)
(to the Recruit)
A challenging first day for you!

PETER (O.S.)
Ray, take us home. Quietly please.

RAY (O.S.)
Yeah, right. How was it? Was it cool? What did it look like? Did you get any samples. Did it have multiple eyes?

PETER/EGON/WINSTON
SHUT UP!

[LEVEL LOAD: FIREHOUSE 5]

FIREHOUSE 5

CUT SCENE 29 - ILYSSA IS GONE (NORMAL IN-GAME)

INT. THE FIREHOUSE - LATER

The Ghostbusters walk into the firehouse, feeling good about themselves.

EGON
That wasn't so bad.

PETER
Ladies love Italian. Gotta take her to Lupa.

RAY
We need to call the Mayor. Tell him to call off the evacuation.

The firehouse is in shambles. An overturned TV blares from the corner.

Janine approaches, woozy and frantic, holding a compress to the back of her head.

JANINE
Thank god you're here!

RAY
What's going on, Janine? Where's Ilyssa?

JANINE
She's gone...they took her...one minute everything was fine, the next it was chaos...ghosts flying everywhere...

EGON
Slow down now. Start from the beginning.

JANINE
Okay, well, I was a little late this morning because a heel on my Brunomaqli's broke and Lester's was out of my favorite tea. You know how I love chamomile...

PETER
Okay, maybe not the beginning. Start where things went haywire around here.

JANINE
Okay, okay. Somebody jumped me from behind. Before I passed out, I heard Ilyssa struggling and yelling, "No.". And the last thing I remember was the screams of the dead and damned echoing in my brain.

PETER
Either there was a mass escape from Riker's...

EGON
...or someone shut down our containment grid.

RAY
Again.

WINSTON
Peck did say he was going to do just that.

PETER
Funny, I always knew that Peck was a pencil-neck bureaucratic prick, but I never pegged him as an evil occultist.

RAY
But where did he take her?

WINSTON
And where are all the ghosts? 'Cause, no offense, but if all the ghosts we've ever caught just escaped, I'm clocking out.

RAY
Yeah, they would be awfully mad at us.

WINSTON
Exactly. To them...
(looks around)
...this place _is_ Rikers.

The TV switches to an emergency news broadcast.

NEWS ANCHOR
This just in. Witnesses claim that following this morning's tremor, a _cemetery_ of some kind has risen up from under Central Park. Authorities advise that citizens stay clear until further notice. We'll have footage on this catastrophe soon. The question is: where are the Ghostbusters?

PETER
I'm no soothsayer, but I believe some big things might be happening in the park. It's a lovely

clear day...let's check it out, get the ghosts back, and save the girl. Whaddya say?

RAY

Okay...the Ghostbusters ride again!

They run out the door to Ecto-1.

[LEVEL LOAD:
CEMETERY]

MISSION 8: CEMETERY

PART ONE: CEMETERY ENTRANCE

FMV: CUT SCENE 30 - THE HIDDEN CEMETERY IS REVEALED

EXT. THE STREETS OF MANHATTAN - NEAR CENTRAL PARK(NON-INTERACTIVE CUTSCENE)

Ecto-1 races toward CAMERA, lights flashing, with THOUSANDS OF GHOSTS swirling around it, all headed for Central Park.

People run and scream through the streets, heading AWAY from the Park.

WINSTON (O.S.)

Just once, I wouldn't mind running with these other fools AWAY from the trouble.

PETER (O.S.)

Where's the fun in that?

EXT. CENTRAL PARK

The Ecto-1 arrives at the Park just in time to see GRAVE-MARKERS and TOMBSTONES SHOOTING out of ground, creating an instant CEMETERY. Ghost swirl all around them.

WINSTON (O.S.)

That's it. I'm gonna finally file that complaint with OSHA.

A huge MAUSOLEUM RISES in the distance...in the center of the park. Storm clouds and lighting hover over it. Ghosts zip all around the structure, which is Sumerian in style and similar to the top of Dana Barrett's Apartment Building.

EGON (O.S.)
Anybody want to guess where we'll find Peck and Ilyssa?

PETER (O.S.)
Tavern on the Green?

Silence.

PETER (O.S.) (CONT'D)
No? Alright, let's check out that creepy Sumerian looking crypt in the middle of the ghost cemetery then.

The Ghostbusters get out of Ecto-1 and ready themselves for battle.

GO TO
GAMEPLAY:

LOCATION 1: OUTSIDE THE GATES

The Ghostbusters stand near Ecto-1. A forbidding gate blocks the entrance. Peter, Ray, Egon, Winston, and the PLAYER step out of the car and survey the wall.

PETER
Not very hospitable. Aren't they expecting us?

EGON
Yes. That's probably why it's closed.

RAY
I suspect that we're going to need the Super Slammer up there. No telling how powerful Peck has grown.

WINSTON
That means we gotta take the Ecto-1, too. I'll drive.

EGON
Maybe the kid should drive.

Everyone looks at each other and pauses.

RAY/EGON/PETER/WINSTON
Naaahhhhhh.

PETER
I think it's actually my turn to drive.

The Player, Ray, Egon, and Winston look at each other.

PETER (CONT'D)
Come on fellas. Last time was a freak accident. Coulda happened to anybody.

RAY
Thanks, Winston.

Winston gets in the car.

PETER
Aw, come on, not one of those German tourists we hit sued us, did they?

RAY
Any ideas?

To the left of the gate, there is a section of the wall that has been broken by a large tree branch. The chunk of wall has fallen to the ground, providing a place to mantle onto, and then over the wall.

When the PLAYER mantles over the wall:

RAY (CONT'D)
Junior's pretty spry, considering he has a hundred pounds of proton accelerator on his back.

EGON
Make your way around and open this gate from the other side for us.

PETER
You guys aren't going to clamber over after our brave greenhorn?

WINSTON
After you.

PETER
You're right. He's strong...he'll be fine.

LOCATION 2:
ENTRY PLOTS

The PLAYER drops down into a section of cemetery. The path through isn't very clear - there are fences here and there and large above-ground tombs.

As the PLAYER moves through the beginning of the cemetery, a stone cherub that adorns one of the tombs will change its pose and occasionally move locations when it is out of the PLAYER's view. This will be subtle and atmosphere-building sequence that continues through the Crypt Alley area.

RAY (O.S.)
(radio)
The energy of the escaped ghosts from our grid might be enough to produce a cross-dimensional event in itself.

EGON (O.S.)
(radio)
Yes, and with Ilyssa here, I'm sure her Shandor ancestors aren't far behind.

Later.

PETER (O.S.)
(radio)
Hey rookie, come in?

Silence.

PETER (O.S.) (CONT'D)
(radio)
Did we hire a mute or what?

ALT line:

PETER (O.S.) (CONT'D)
(radio)
Okay, fine. Strong and silent. We get it already.

Later.

WINSTON (O.S.)
(radio)
I don't get it. We shut down the mandala. How can all this still be happening?

RAY (O.S.)

(radio)
In the Gozerian Codex it is written that a blood sacrifice and a tremendous amount of PKE energy are needed to generate the Supreme Destructor Form.

WINSTON (O.S.)
(radio)
A Destructor Form again?

EGON (O.S.)
(radio)
Peck probably couldn't draw sufficient energy from the mandala before we shut it down. He found an alternate source in our containment unit.

PETER (O.S.)
(radio)
If that jerk and his spook buddies touch a hair on Ilyssa's perfectly proportioned head, they're toast.

Mausoleum Appearance: Shandor's Mausoleum tower can be seen in the distance, dark clouds beginning to vortex around its garish summit.

RAY (O.S.)
(radio)
Wow, look at the storm system building above that tower!

EGON (O.S.)
(radio)
We've seen that same kind of atmospheric disturbance before.

WINSTON (O.S.)
(radio)
At Dana's apartment the night she turned into a dog.

PETER (O.S.)
(radio)
Why are you guys living in the past, man? Let it die, would ya?

Earthquakes: As the PLAYER moves through the area, light earthquakes occasionally rock the area.

WINSTON (O.S.)
(radio)
Earthquakes...great. Could plague, pestilence, and death be far behind?

RAY (O.S.)
(radio)
I'd bet on it.

ALT Line:

PETER (O.S.)
(radio)
They do kind of hang out together. Death usually gets stuck being the designated driver.

LOCATION 3:
TUNNEL

The PLAYER descends into an earthen tunnel, musty and foggy. Stones protrude here and there from the walls and the roots of overhead trees seep into the space. The earthquakes continue here, shaking dirt and small rocks loose from the ceiling.

The PLAYER solves an environmental puzzle to get through - mantling under thick roots and over stone dividers and pulling a level to open a gate. At the end of the tunnel, stairs lead upwards.

RAY (O.S.)
(radio)
Speed it up there, Tiger.

WINSTON (O.S.)
(radio)
Yeah, we don't want to stand here all day.

PETER (O.S.)
(radio)
I dunno, seems like a quiet enough place...centrally located...view of the park.

LOCATION 4:
GATE
CONTROLS

When the PLAYER ascends from the tunnel, he'll find himself outside again, between two walls in a trench.

RAY (O.S.)

(radio)
Hoss, you alright? How's that gate coming?

PETER (O.S.)
(radio)
Yeah, you're like our quiet, overachieving son.
Don't blow it now.

At the end of the corridor the PLAYER finds the gate controls. Activating them opens the front gate (which should be visible from here), allowing the Ecto-1 to finally enter the cemetery.

The PLAYER is unable to climb over to where the Ecto-1 is, but they can see it drive in. Peter, Ray, and Egon walk beside the car as it moves, lights still flashing (though no siren).

PETER (CONT'D)
Knew you had it in you. Now you just have to
get over here.

RAY
I'll go with him. Nobody should wander around
alone in this place.

From that side, Ray is able climb over and drop down beside the PLAYER.

RAY (CONT'D)
We'll meet you guys a little further on.

Ray walks over to a rusted door in the wall and kicks it in. It leads beyond to a large array of funeral plots.

LOCATION 5:
MORE PLOTS

Ray leads the way down stairs to the rolling landscape of tombstones and gnarled trees. A few dark shapes are seen entering the space, moving from place to place behind tombstones.

RAY (CONT'D)
(quietly, to Player)
You saw 'em too, didn't you. They think they're
sneaky. Let's spread out and flank them.

If Player follows Ray:

RAY (CONT'D)

"Flanking" means I go this way, and you go that way. I know you're new, but that's basic stuff.

Ray takes off towards one side of the graveyard. A number of cultist ghosts move among the tombstones and then attack.

Ray and the PLAYER beat them back until they're defeated. The path winds around tombs and fences. Occasionally, cultists attack in small waves.

RAY (CONT'D)

They aren't very happy about us being here.

Eventually, the PLAYER finds a stairway leading down into a trench-like area.

LOCATION 6:
CRYPT ALLEY

Ray and the PLAYER make their way forward through a trench-like avenue, open to the sky. The sides are lined with tombs doors and carved marble facades, statuary-streaked and leached of nearly all color by weather, age-ornately framed heavy crypt doors, dead flowers and clumps of dried grass and withered weeds.

The PLAYER must solve an environment puzzle here to pass - there are booby trap obstacles that the PLAYER must use timing to get past without being hurt: swinging pendulum blades and timed intervals of falling stones.

RAY (CONT'D)

All right, Youngblood, it's all you.

Player crosses puzzle.

RAY (CONT'D)

Nicely done.

STONE ROLLER

As the pair enters a long curved section, a gate shuts closed behind them. All of a sudden, all manner of large rocks, gravestones, and tomb chunks fall into the alley, blocking the path. The stone forms into the shape of a giant steamrolling cylinder.

RAY

That's a bit ominous...

A number of cultist ghosts fly overhead and then fly down to control the stone cylinder.

RAY (CONT'D)

Dead guys incoming!

The ground shakes, and then it begins to roll back and forth through the alley.

RAY (CONT'D)

Uh-oh...run!

The Ghostbusters have to hide in the little insets in the wall in order to avoid being crushed (Two rollovers cause death).

RAY (CONT'D)

Watch it!

Alt.

RAY (CONT'D)

Mind the roller!

Player gets rolled.

RAY (CONT'D)

Ouch! That hurt just watching.

Heavy weapon blasts can cause the cylinder to be slowed momentarily, giving the Ghostbusters a chance to take cover.

RAY (CONT'D)

There's some kind of ethereal-covalent force holding that steamroller together. We can slow it down, but we can't hurt it.

Then.

RAY (CONT'D)

There's gotta be a way to stop this thing! Look around!

Four levers along the length of the trench cause a short iron pillar to raise up, creating a weak point to appear on the cylinder when it rolls over it.

RAY (CONT'D)

Look! There's a flaw in the formation!

Once the weak point appears, the PLAYER can shoot it to cause damage to the pillar. Once the PLAYER has pulled the first lever and caused the cylinder to show a weak point:

RAY (CONT'D)

That's a start! You're weakening it. Pull that piece out!

Then.

RAY (CONT'D)

Hit it again!

After each weak point is exposed and destroyed, the cylinder becomes disabled and clumsily rolls over and falls apart, knocking over a gate that has been blocking your progress. The cultist ghosts that were inside erupt out and can now be fought directly and trapped.

RAY (CONT'D)

Where's your cover now, punks?!

PART TWO: CEMETERY PLOTS

LOWER PLOTS

The Ghostbusters head through the damaged gate and up a set of stairs, out of the crypt alley. The tower in the center of the necropolis is visible again.

EGON (O.S.)

(radio)

Ray, come in! Portals are opening and closing everywhere. The Ghostworld is pushing itself through big time!

Dark clouds spinning around its summit are gathering and now block out a large portion of the sky. Flashes of lightning occasionally illuminate the interior of the roiling clouds.

RAY

Look up there. It's getting worse.

Again finding themselves in a cemetery plot, they head across the grounds. A cultist ghost flies around their heads and swoops up to a bell at the top of a stone pillar. The bell CLANGS impressively, and the cultist ghosts flies off and escapes. A shockwave seems to erupt from the bell's sound.

RAY (CONT'D)

That means one of two things: either we're in trouble or we're dinner.

The ground begins to quake. As the Ghostbusters move ahead, coffins BURST from graves and through tomb roofs, launching into the air and toppling statues, monuments, and gravestones.

RAY (CONT'D)
They're coming out of the ground!

Or.

RAY (CONT'D)
Air strike! Take those flyers out!

Any Coffins not destroyed by the Ghostbusters while airborne smash to the earth and release Grave Fiends, who close in on foot and attack.

RAY (CONT'D)
We've gotta smash the coffins while they're airborne. Otherwise we have to deal with *these*.

The area soon swarms with a dozen Grave Fiends as well as a bungling though brute-like Trapped Fiend or two.

RAY (CONT'D)
They ain't all graceful!

As the Ghostbusters continue to explore the cemetery plots and even the rest of the cemetery, swarms of Grave Fiends come at them in waves, sometimes mixed with cultist ghosts.

HELPING THE ECTO-1

The only way out of the environment leads to a place where the PLAYER can see the Ecto-1, along with the other Ghostbusters, stopped by another gate.

WINSTON (O.S.)
(in Ecto-1)
Ray! You guys alright? Man, there ain't *nothing* dead in this graveyard.

EGON
They're doing everything they can to stop us from getting to that temple in the center. Reality keeps twisting to block our progress.

PETER

Yeah, why else would the lever to control this gate be on the other side of this wall? Tell me that!

The PLAYER can make his way to the lever. When they pull it, the gate blocking the Ecto-1 opens and the car pulls forward.

EGON

Ray, readings here are extremely unstable. Energy from the mandala and the escaped ghosts is building up to a flash point. We don't have much time.

Egon introduces the Launcher.

EGON (CONT'D)

Since the situation is so grave...

Looks around to see if anyone gets it.

PETER

We got it, Egon, but one liners are about timing and being alive to enjoy them. Now back to the not dying ideas.

EGON

Alright. I'm going to unlock the pulse inhibitor on your Nutrona Wand. Now, using its alternative release mode, you should be able to throw an overloaded pulse. It won't move too fast, but it will cause a lot of damage when it gets where it's going.

RAY

Okay. Good tip.

(to player)

Let's go.

LOWER PLOTS

When Ray and the PLAYER head back to the main plots, the Ecto-1 drives across an inaccessible section.

WINSTON (O.S.)

(in car)

That's as far as I can go. You guys gotta clear a path for me.

Peter and Egon are fighting continuously spawning flying enemies around the Ecto-1 while a combination of cult ghosts and grave fiends attack the PLAYER.

Once the PLAYER's enemies are dead, the Ecto-1 starts moving forward and the enemies that Peter and Egon are fighting flee or are destroyed.

WINSTON (O.S.) (CONT'D)
(in Ecto-1)
Yeah, that's good. Thanks. Rollin' on.

Ray stands at a gate to the next area.

RAY
Hey, a little help, Peter?

PETER
Can't do anything without me?

Peter goes over and uses the gate controls on his side to open the gate in front of Ray.

PETER (CONT'D)
Onward and upward, boys. Gotta date to keep!

As the PLAYER heads through the gate with Ray behind, the Ecto-1 and the other Ghostbusters head around a corner and out of sight.

CEMETERY
ROAD TO THE
ANGEL GATE

Ray and the PLAYER head down a road through a winding section of cemetery plots. Along the way they fight a number of small skirmishes with grave fiends. The road is blocked by three metal fence gates in successive encounters, but each one has a small navigation exercise - combinations of mantling and destruction of the environment in order to get around them. The path around the third gate requires a mantle down of 8ft, keeping the PLAYER from retracing his steps.

Ray and the PLAYER find themselves in an arena with a large glowing wrought-iron gate at one end, set within a massive, gothically carved stone frame. Stone cherubs are everywhere, looking down mournfully from the lintel above.

The Ecto-1 is on the other side and Egon is walking back and forth, examining the gate. When the PLAYER walks over to the gate:

EGON

We've tried everything. This metal is psychonically charged, rendering it effectively indestructable.

PETER

Indestructable. So. In theory, I could throw this gate into the sun and it would come out unharmed.

EGON

Well, in such an extreme situation, I suppose it's possible to cause it harm. But I don't think anything we have is going to make a dent in it.

RAY

Unless you happen to have a sun on ya...

Peter pats down his jumpsuit.

PETER

I know where it rises and sets.

RAY

Dana would disagree.

ALT Line.

PETER

Other jump suit...darn it.

EGON

Ray, you two check out that side.

When the PLAYER shines the light over the stone wall that frames the gate, they'll find cracks and other signs of structural weakness.

If the PLAYER can't figure out what to do:

RAY

(to Player)

I think I'm picking up something odd here. What's your take on this?

Once the PLAYER sees the weaknesses with the ghostlight:

RAY (CONT'D)

An indestructable gate attached to a damaged frame.

PETER

Does that mean that the stone frame is destructable?

RAY

A few concussive hits and the hinges might just break loose.

If Player fires anything at them.

EGON

They're protected. Our energy weapons aren't going to hurt them.

WINSTON (O.S.)

(in car)

Peter, go kick one.

The stone cherubs come to life and start to attack by flinging themselves at Ray and the PLAYER. The only way to destroy them is to smash them (capture slam into objects, tether together, etc.). Blasting with the proton beam only causes them to break off their current attack run - it causes no physical damage.

After proton beam fails to harm them:

PETER

Oh, man. Are we getting our butts kicked by little *angels*? Did one of you guys ever push a nun down some stairs or something?

EGON

More precisely, they're little stone angels, capable of attaining speeds of 198 feet per second before they collide with their target.

WINSTON (O.S.)

(in car)

Kamikaze Angels? Man, I'm going back to Sunday school.

RAY

The only hope we have is to stay alive and keep them away from the Ecto.

WINSTON (O.S.)

(in Ecto-1)

I wholeheartedly agree with Ray.

RAY

The particle throwers aren't doing anything to them!

If Player doesn't get it:

RAY (CONT'D)

Tether them and smash them into something!

Once the team breaks the frame, the gate falls down, towards the PLAYER's side (standing in the way would be a bad idea), allowing the team to progress.

RAY (CONT'D)

Timber!!!

harder

PETER

The bigger they fall.

CEMETERY ROAD ESCORTING THE ECTO-1

The Ecto-1 drives over the invincible gate and moves across the arena.

RAY

Thanks for joining the party.

EGON

We must be getting close.

On the other side, Winston drives the Ecto-1 up to the fence gate leading to the winding road that Ray and the PLAYER just came from.

WINSTON (O.S.)

(in Ecto-1)

Hey guys, a little help?

When the PLAYER reaches the Ecto-1:

WINSTON (O.S.) (CONT'D)

I bet we can pull these gates down, too. Ray, have we got a chain or winch for this thing?

RAY

I didn't plan for a fun-filled day of offroading with Ecto-1. So no.

PETER
We're gonna need to scratch "Be Prepared" out of the Junior Ghostbusters Manual.

EGON
The Tether might prove useful here.

PETER
Your mother would be so proud.

WINSTON
Okay, kid, tether the gate to my bumper and I'll pull it down.

Once the PLAYER shoots a tether connection between the gate and the car:

WINSTON (CONT'D)
Give me a few more, just to be sure.

When the PLAYER hooks three tether connections between the gate and the bumper, Winston revs the engine and put it in reverse. There is the sound of popping metal, and the gate falls with a giant clank.

RAY
This way, gentlemen.

As they continue down the road, the Ghostbusters will be attacked by waves of stone cherubs, grave fiends, and cultist ghosts.

The Ecto-1 stops in front of the fence gates and waits for the PLAYER to tether the gate to the bumper, as each wave of enemies is defeated.

ACTION SEQUENCE EVENTS

The car requires the PLAYER's assistance: It gets stuck, requiring the PLAYER to move behind the vehicle and performing action button use (repeatedly pressing the A button) for a few seconds to free the it.

WINSTON (O.S.)
(in car)
I'm spinnin' wheels. Somebody give me a push!

Other obstacles are environmental, such as a tree fallen in the path that needs to be destroyed:

RAY
Tree fell.

PETER

And nobody heard it. Do you think ...

EGON

Yes. It definitely made a noise.

WINSTON

Well, as the only one stuck in this metal coffin that everything wants to attack, can somebody please get that thing outta the way please?

PETER

(to player)

Don't drive angry.

A column needs to be moved with the tether gun.

RAY

Give it a good tug.

Arriving back in the main cemetery plots section, the ground rumbles violently and sections of the cemetery plots crack and fall downward into the greenish void.

EGON

This reality lattice is becoming increasingly unstable.

PETER

If you mean the ground is breaking up, I see what you mean.

A large battle of various ghosts ensues.

RAY

This is fantastic! It's like a monster mash!

After the battle, Winston uses the Ecto-1 to pull down the last gate out of the plots.

WINSTON (O.S.)

(in car)

Hook me up, again. I'll take care of it.

TUNNEL

As the Ecto-1 pulls through the last gate, it heads down a long decline into the mouth of a dark tunnel.

EGON

I don't know if going in that tunnel now is a good idea.

PETER

Egon, can you name three things we've done in the last seventy two hours that *have been* a good idea?

RAY

Come on, Spengs. Getting there is the fun part.

The team is attacked by several waves of insect-like scuttlers as Winston drives the car through.

At the end of the tunnel, Winston drives the car through a fence-like blockage, opening the way up a long ramp to the surface.

THE MAUSOLEUM GATE

The disturbing structure in the center of the cemetery rises up in front of the Ghostbusters as they exit the tunnel. The only apparent way in is through two massive stone doors. Unfortunately they are closed and seem far too large for the Ghostbusters to move themselves. Each door has a distinctive symbol carved in it that matches raised sections in two large stone blocks or monuments some distance away.

The Ghostbusters decide to pull the gates open the same way that has worked so well for them before: connect a tether beam between the gate and Ecto-1.

This time, however, things go wrong. Instead of pulling the gates open, this time the car's bumper is pulled off causing Ecto-1 to fly backwards into a ditch.

Approach the gates:

EGON

Same drill as before.

RAY

Right. The Tethers.

They use the tethers but the bumper falls off the Ecto-1 and the car falls backwards into a ditch.

PETER

That worked well.

EGON
At least the Tethers held.

PKE traces link the large stones with the gates but there seems to be no way to get them moved to the gate.

WINSTON
It's stuck. For real.

RAY
Rear transaxle's snapped, too. Gonna be hard to get a tow truck in here.

WINSTON
Guess we're walking from here.

PETER
Some of us have *been* walking.

EGON
I think we're going to wish we had the Super Slammer.

When the PLAYER nears the stone doors, two Key Head Golems form, each with one of the stone blocks as its head. The PLAYER needs to blast each Key Head Golem down to a dazed state and then use a capture beam to drag them by the head to the waiting gate. Once close enough, the gate and head runes will flair up and the golem will be drawn to the rune, sticking there.

Opening the Gates: Once both Golems have their heads stuck in the keyholes, the gate will begin to glow. In order to open it, the PLAYER will have to shoot the golems from behind, driving them to push it open. When both sides of the gate are completely open, the golems fall apart, defeated.

Success:

WINSTON
Way to go!

RAY
Great! Those fellas turned out to be pretty helpful.

PART THREE: THE FINAL ENCOUNTERS

MAUSOLEUM
VESTIBULE

2.

The Ghostbusters enter the Mausoleum. They find Ilyssa inside, held in the grasp of a mighty statue, she is about to be a sacrifice that will act as gate for the final crossover event.

CUT SCENE 31 - THE MAYOR IS REVEALED AS SHANDOR (NORMAL GAMEPLAY)

INT. THE MASSIVE TOMB AT THE BRINK OF THE GHOSTWORLD

The Ghostbusters enter the Tomb. It is dark, sinister, nasty. Lots of Sumerian statuary and iconography. Then, they hear something.

ILYSSA
(muffled)
Help... I'm here... Help me.

PETER stops.

PETER
Wait, It's Ilyssa.

GHOSTBUSTERS POV - ANGLE IN THE DARKNESS

At first, they simply see a bunch of weird Babylonian ARTIFACTS. Then, through the darkness, Peter shines a flashlight on Ilyssa.

She is tied to a STONE ALTAR at the head of the crypt. A GAG prevents her from speaking, but she pleads with her eyes.

PETER (CONT'D)
This is gravy. Cut the girl loose, close this dump up, head back downtown for sushi.

WINSTON
Wait...there's something above her.

Winston shines his LIGHT above Ilyssa and we see the EYES of PECK staring maniacally down on her.

EGON
It's Peck.

PETER
Let's blast him! Really hard!

WINSTON

Hold up, hold up!

He shines the light lower and we see that Peck also has a gag in his mouth and he's tied to a stone column.

RAY

But the guy's tied up.

EGON

Villains don't generally do that to themselves.

PETER

Let's blast him _anyway_! Really hard! Nobody would ever know.

EGON

Can't do it, Peter. Everything points to Peck being used.

PETER

So, in addition to being a moronic, lilly-livered, petty bureaucrat...

WINSTON

...with anger issues...

PETER

Thank you, Winston...Peck is also a stooge?

MAYOR (O.S.)

I couldn't have said it better myself.

The Ghostbusters spin around to see...

THE MAYOR

He moves toward them, menacingly. As he passes through the space, TORCHES IGNITE on the walls, as if they are catching fire just being near him.

RAY

It's the Mayor.

PETER

No, Ray...it's not. It's Ivo Shandor. Right?

MAYOR

In the flesh. Not _my_ flesh, but we make do where we can.

WINSTON

Shandor possessed the Mayor, turned Peck on us to slow us down. And when we shut down his mandala before he could get fully juiced, he hi-jacked *our* ghosts out of the containment unit as an alternate energy source.

MAYOR

Very good, and they say you're the slow one.

WINSTON

Wait, what? Who says that.

PETER

What's the girl have to do with it?

MAYOR

Taking her was necessary. To assume my own Destructor Form, I require blood. My blood. Which is hard to come by when you've been a ghost for seventy years.

RAY

What about Gozer? I thought you built this all for him?

MAYOR

I did, but he failed me. Twice. How he earned the title "The Detroyer" is beyond me. Gozer "The Bonehead" is more like it. Anyway, I thought to myself... why worship a god when you can actually become one?

PETER

Slime him!

Peter SLIMES the Mayor, releasing the GHOST of IVO SHANDOR. The Mayor's body collapses to the ground, as the ghost rises up.

SHANDOR

You think you can stop me from destroying the world? Just who do you think you are?!

Peter lowers his Particle Accelerator.

PETER

Egon, tell this two-bit wannabe god who we are.

EGON
(controlled anger)
We're the Ghostbusters.

Shandor ATTACKS as the Ghostbusters open fire.

GO TO
GAMEPLAY:

BOSS BATTLE, PART 1 - SHANDOR GHOST FIGHT

Shandor's ghost is a big ghost fight.

Once put in a capture beam the other Ghostbusters will follow suit.

RAY
(yelling over the noise)
Beat him down! Then get a capture beam on him!

EGON
(yelling over the noise)
His power is immense! It'll take all of our streams!

PETER
(yelling over the noise)
Trap is in!

EGON
(yelling over the noise)
I don't think so, Peter. He's absorbed too much power to contain in the portable unit!

PETER
(yelling over the noise)
Okay...I'm drawing a blank here, Egon.

RAY
(yelling over the noise)
The open portal! Wrangle him into the portal!

WINSTON
(yelling over the noise)
Yeah, we can seal it shut behind him!

CUT SCENE 32 - THE GHOSTBUSTERS GO INTO GHOSTWORLD (INTERACTIVE CINEMATIC)

The Ghostbusters team up and force Shandor's ghost back into the portal to the ghost world. He disappears with a SCREAM.

Unfortunately the Ghostbusters are strangely unable to de-activate their capture beams:

RAY
He's through! Now de-activate your pulse and we'll cross the streams with the blast function!

EGON
I can't shut down mine, Ray!

PETER
Me too! Me neither, I mean!

WINSTON
Who's idea was it to attach these things to our bodies! Yaaaahhhh!!

And they're pulled into the portal after Shandor.

GO TO GAMEPLAY:

THE ABYSS

The Ghostbusters find themselves once more drawn into the ghost world. Inside they find themselves in a massive, ghostworld version of Shandor's Mausoleum.

Shandor the Architect appears floating in mid air and attacks the Ghostbusters by manipulating the very environment around them.

PETER
(calling)
Hey, Shandor! Where's your Destructor Form now? Leave it in your other suit?

SHANDOR
I HAVE CHOSEN. I AM THE DESTRUCTOR. I AM THE ARCHITECT.

RAY
Oh, no.

EGON
That's very bad.

PETER
The architect? That's not so scary. What, is he gonna wear thick black glasses and overcharge for a sun room addition?

RAY
Peter...you don't understand. He's the architect, and he controls ghostworld...

EGON
And he can come into our world. What do architects do?

PETER
Build...things?

RAY
And build OVER things!!

The fight begins.

Floors shudder and then plummet from underneath them, ceilings tremble and then new ranks of pillars drop in clouds of dust.

SHANDOR
I WILL PAVE OVER YOUR FIELDS TO START ANEW!

Flying buttresses blast out of the walls, scything into the ghostworld tomb.

SHANDOR (CONT'D)
I WILL FILL YOUR SEAS WITH CONCRETE AND STONE!

PETER
This is really tough. I wish he'd take a breather for a minute...yak yak yak.

SHANDOR
I WILL PIERCE YOUR WORLD WITH GIRDERS OF STEEL AND PANES OF GLASS!

RAY
Yeah...No! Listen!

SHANDOR
I WILL CRUSH YOUR WORLD UNDER THE WEIGHT OF MY CITIES!

WINSTON
That's just mean super villain threats, Ray. All those guys talk like that.

SHANDOR
I WILL SMOTHER YOUR CREATION UNDER MY OWN!

EGON
But what he's saying...he's telling us how to beat him!

The Ghostbusters use their tether guns to stab and crush Shandor with his own architectural elements.

Finally, after a spectacular battle (involving much environmental change and destruction) he is defeated.

When Shandor is defeated:

FMV: CUT SCENE 33 - THE BIG FINISH (NON-INTERACTIVE)

INT. THE TOMB - GHOSTWORLD PORTAL

The Ghostbusters hold steady as they CROSS THE STREAMS of their Particle Accelerators and aim them at Shandor the Destructor.

SHANDOR
I am a god!

EGON
We eat gods for breakfast.

The energy increases, creating an infinite loop of power. KABOOM! Shandor is blasted into PROTOPLASMIC VAPOR...

SHANDOR
NO!

...collapsing the Portal in the process. The Ghostbusters are tossed through it back into the Tomb by the force of the blast.

The Ghostbusters pick themselves up, struggling to recover.

RAY
We eat gods for breakfast?

EGON
Too much?

RAY
No. I liked it.

Egon smiles as PETER moves toward Ilyssa. She's dazed, but otherwise okay. PETER unties her and awkwardly tries to pick her up.

PETER
I've got you.

ILYSSA
I'm fine. Really.

PETER
(ignoring her)
Make a path. Coming through.

ILYSSA
This is either the worst, or best, pick-up of all time.

PETER
When will I know?

ILYSSA
(smiling)
Later.

Peter puts her down.

PETER
By the way, you're a descendant of Shandor.

ILYSSA
Yeah, I kinda got that.

Ray and Winston help the Mayor back to his feet.

MAYOR
The Ghostbusters? Hey, fellas. What are you doing here?
(then, looking around, confused)
What am _I_ doing here? Uh... where is here?

RAY
You were the victim of a trans-dimensional possession, your Honor.

MAYOR
What's that mean?

WINSTON
An evil ghost was walking around in your body for a few months.

MAYOR
Oh. Did anyone notice? How's my approval rate?

EGON
Well, you did get reelected.

Egon walks to Peck, who is still tied to the column. He takes off his GAG.

PECK
Get me down from here!

Suddenly, the whole building begins to SHAKE.

PETER
That's our cue. It is officially time to go.

They move away from Peck.

PECK
Wait!

EGON
You hear something?

PETER
Nope. Nada.
(to Ray)
Ray?

RAY
Nothing.

The building is shaking violently. Parts of it begin to collapse. One of the statues tumbles over.

PECK

Please... I'm begging you... let me down!

The Ghostbusters stop.

RAY
Whaddya think?

MAYOR
You can't leave him there... can you?

PETER
What's the new guy want to do?

The Recruit fires his Proton Pack, destroying the column, freeing Peck. Peck struggles to recover as they all run from the collapsing building.

PECK
This isn't the last you'll see of me!

EXT. THE TOMB - CONTINUOUS

The Ghostbusters, Ilyssa, The Mayor and Peck all run from Shandor's Mausoleum a split second before it sinks back into the ground and is gone.

Central Park returns to its normal, semi-quiet self. Everyone begins moving toward the Ecto-1.

PETER
Shotgun.

EGON
I'm getting slow.

RAY
It looks like things are going to be a little slow
around here for a while.

WINSTON
Which means we might be heavy by one too
many Ghostbusters in New York.

ILYSSA
(regarding the Recruit)
Wait. You're not going to fire him after
everything he's done are you?

PETER

No. Of course not. Louis has been scouting locations. And I was thinking we could offer him a potentially lucrative Ghostbusters franchise opportunity in Chicago, Los Angeles, or Paris.

EGON

Ready to expand the Ghostbusters family on a semi-equitable basis and be your own boss?

PETER

Financing *is* available.

RAY

So Cadet, whaddya say?

Just as the Recruit is about to open his mouth and speak the first words we'll ever him say...

A SLIMER RUSHES TOWARD THE CAMERA

...closer and closer, screaming as he comes. He dive bombs the FRAME, filling the screen as we...

SMASH CUT TO BLACK.

THE END

ROLL CREDITS - FIRST 2 minutes over a magazine cover montage of franchises opening all over the world. Last 3 minutes over black with the Vigo painting on the side, commenting on all the credits.

Yale University

LUX ET VERITAS

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